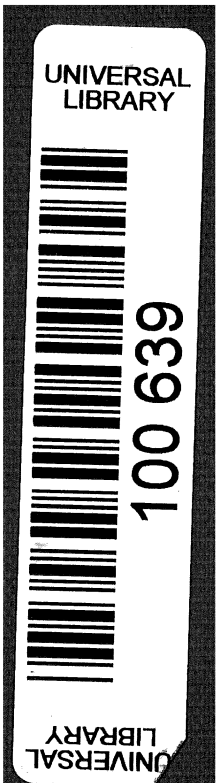

UNIVERSAL
LIBRARY
100 639
UNIVERSAL
LIBRARY

UPPSALA UNIVERSITETS ÅRSSKRIFT 1960: 3

— ACTA UNIVERSITATIS UPSALIENSIS —

AFRICAN MUSIC

AND THE CHURCH IN AFRICA

BY

HENRY WEMAN

UPPSALA
AB LUNDEQUISTSKA BOKHANDELN

Translated by

Eric J. Sharpe

UPPSALA 1960
APPELBERGS BOKTRYCKERI AB

o

To my wife —

fellow-traveller and invaluable helper

o

CONTENTS

Page

Preface 9

I. *Structure and forms of expression* 17
1. African music—living music 17
2. Tonality and "Scales" 21
a) "The scale of the strings" 23
b) "The scale of the pipes" 28
c) "The scale of the Mbira" 35
3. Melody and song technique 44
a) Parallel singing 46
b) Responsorial and anthiphonal singing 49
c) Solo and choral response 52
d) Overlapping 52
e) Song and hand-clapping 53
f) Solorecitative—Slow choral response 54
g) Speech melody—Song melody 54
4. Rhythm 58
a) Hand-clapping 58
b) Clapping patterns 61
c) Combined clapping patterns 62
d) Cross-rhythms 64
e) Xylophone-rhythms 68

II. *Music in African society* 73
1. Music in everyday life 73
2. Zulu wedding 84
3. Praise-singing 90
4. A musical Zulu kraal 94
5. The sects and folk music 101
6. The Nazarite hymn-book 111

III. *Music in the African school* 115
1. To sing as a westerner 115
2. Tonic-Solfa method 117
3. Four-part singing 119
4. European tunes 119
5. Indigenous tunes 121
6. Musical instruction and new syllabuses 123

IV. *Music in the Christian congregation* 127
1. Musical adaptation 127
2. Lutheran orders of worship 130

Page

3. The situation at the beginning of the Missions 133
4. The present situation in the local congregation 135
a) Liturgical music 135
b) Congregational singing 138
c) Critical voices 143
5. Tradition and renewal 147
a) Principal viewpoints 147
b) Liturgical tradition 150
c) Musical viewpoints 151
d) Conclusion 153

V. *A new Church music* 155

A. Experiences and experiments in South Africa 155
1. Old hymns in new settings 155
2. African music in the making 158
a) African Psalmody 158
b) The building-up of an African hymn 163
c) A new setting of the Mass 165
d) Other forms 167
e) Character of the melodies 168
f) A singing course for African priests and teachers 169
g) *Inkonzo Yebandla Lamaluthere:*
A new Graduale for the co-operating Lutheran Churches in Zululand 173
h) Survey of the Lutheran High Mass in South Africa 176

B. Experiences and experiments in Southern Rhodesia 178
a) Schola Cantorum at Musume 178
b) Church music course at Mnene 180

C. Experiences in Tanganyika 181

D. Experiences from other Churches 183

VI. *The duty of identification* 191
1. The rhythm of the Church's year 191
2. Christian wedding 194
3. The sacral dance 195
4. The use of drums 199
5. "What songs shall we teach?" 200

VII. *Constructive proposals for a new Church music* 204

A. The ordinary Sunday service 204
1. Congregational singing 204
a) Revision of texts 204
b) Revision of tunes 204
c) African hymns 205
d) Congregational singing 208

Page

2. Liturgical melodies 209
a) The ordinary of the Mass 210
b) The Propers of the Mass 210
c) Summary 211

B. The Offices in everyday use 212
a) Psalmody 212
b) Church choirs 213

C. New forms of evangelism 214
a) Musical instruments in the Church 214
b) Music in the church 214
c) Psalms sung in new ways 215
d) Bible texts in musical interpretation 216
e) Programme for an *Evening-music* 216
f) Ensemble playing 217
g) Open-air meetings 217
h) Lyrics 218
i) Festivals of Church music 218
j) A School of Church music 219

Appendix I
Transcriptions of African music 223

Appendix II
List of Tape Recordings 255

Bibliography 290

PREFACE

African folk music is intimately connected with African customs and practices. Where the ancient African culture lives on in accordance with its hereditary customs, African music also lives on. But it is altered, and may be silenced completely when it comes into contact with a western culture which often breaks radically with old behaviour-patterns. Any music which, like that of Africa, reflects the rhythm of the life of man has difficulties in adapting itself to a strictly applied western educational system. But although this system functions quite well in most contexts—possibly dependent for the most part on the African's facility for imitation, and his wish to be the equal of the westerner in all things—the African still has difficulty in changing his nature and leaving a musical system which he considers to be the only natural one.

The conflict between the African and western elements in music is a problem which deserves our closest attention, for the question which must be asked in consequence is whether African folk music can survive the severe trials to which it is being subjected. It is being hard pressed on many sides. One of the most deplorable facts of the present is that African music has still not become a recognized factor in the life of the new African community, the form of which is very largely determined by western examples.

A cursory contact with music in Africa provides ample evidence that there is something wrong with the educated African's attitude to music. There is no doubt that in school and in church he does his best to sing the stipulated tunes, but since these are—almost without exception—European, it is seldom that a song succeeds in loosening his tongue. He is moving in an alien world, and if his heart fails to beat in time with the music, that is only to be expected.

I have had two opportunities of studying African music at close quarters. On my first journey, to S. Africa, S. Rhodesia and Tanganyika early in 1954, I was introduced to African music as

it is to be heard in the churches founded by the Church of Sweden Mission in those countries. The journey conveyed a powerful impression of the African's musicianship, as expressed *inter alia* in compact four-part improvised congregational singing. In the schools there were to be heard tuneful choirs who performed their public programmes with just about the same degree of skill as the corresponding groups at home. Although on this first occasion my contact with folk music out in the villages and kraal schools was sporadic, such lightning glimpses as I was able to catch gave me a wider view over what was actually taking place. It was in fact out in the villages that everyday folk music exhibited characteristics which compelled the church musician to pay particular attention, for instance, the African song technique of singing antiphonally between soloist and choir (or congregation), or between two groups of singers, and note-progressions reminiscent of old ecclesiastical modes. These are characteristic of the ancient western tradition of church music, and are active in the everyday life of the African—but they are excluded from his Sunday services. Many questions demanded to be answered: Why should all this, the natural background of African music-making, be absent from the very places in which the ancient techniques ought to be safeguarded and developed? How has it come about that all this has been shut out from school and church? Why are there no instruments in use? Why this enslavement to a musical system distinguished by the late romanticism of the turn of the century?

My second journey, preceded by studies of African folk music, and carried out between the autumn of 1956 and the spring of 1957, offered me greater possibilities for continued first-hand studies of African music. I travelled on a two-fold commission. The Church of Sweden Mission Board in Uppsala proved to be particularly sympathetic toward the proposals for trying out African church music in African congregations, which I had put forward in the report from my first journey. The Board commissioned me to experiment with such music, and at once placed equipment and personnel at my disposal on the three mission-fields in question.

The second part of my commission had a good deal in common with the first. Thorough investigation demanded a consider-

able body of melodic material, and the collection of African folk music was at the same time felt to be a long-term interest of Swedish cultural research. African folk music, hard pressed by alien influences, is in danger of losing its individuality, and it is therefore of the utmost value to save all that can be saved, by means of tape recordings, before African folk music is lost once and for all. With this object in mind, both the Swedish Government and a number of Swedish funds made available the means for the collection and classification of some part of the heritage of native music. This book is in the first place intended to give an account of the second of these journeys, and to set out its results.

An account of the collected melodic material will be found mainly on p. 255 (List of Tape Recordings). A number of these melodies have been taken down in notation, as far as this was possible, but this cannot do full justice to African melodies, since our musical notation does not cover all the variations of the manifold African "scales" or keys. We must therefore refer to the tape recordings, where the music is reproduced exactly. But even if these printed examples can never reflect the exact musical sequences involved, they do make it possible for us to estimate the function of African folk music in various contexts. On the one hand we can compare different types within African folk music, and on the other hand we can compare these with the forms of expression used in western music.

The Table of Contents makes clear the purpose of the book. Chapter I gives us an orientation in the structure and forms of expression of African music; a general orientation is vital if we are to be able to grasp the individuality of African music when compared to its western counterpart. Our presentation is naturally limited, partly by the end in view and partly by the areas visited. At this point I should like to emphasize that *when I use the term "African music", I do so in the context of the Church in Africa*; thus the treatment of the enormous subject of "African music" is limited. There is one further limitation. This work makes no claim to cover all the functional aspects of African music. We have been compelled to limit ourselves strictly to the most necessary elements in order that the reader might be given some insight into the way in which African music works. For

this reason I have taken into consideration no more than three instruments, and these have been chosen so as to introduce the reader step by step into the world of sound and melody which is African music. However, the results here presented have a certain degree of general validity. The instruments dealt with occur over practically the whole of Africa south of the Equator; the same can be said of the African song technique, which exhibits characteristics common to all the areas mentioned. The chapter should also have a certain interest since its musical analyses are based for the most part on original musical material.

An African never speaks about "scales" because he does not know that they exist. A scale in the western meaning of the term in fact never occurs in African music, where scales are neither played nor sung. Therefore if we use the term, we do so only because we must work with a term which has some western equivalent. It might conceivably have been possible to have introduced another terminology, but this would only have caused confusion, since the word "scale" has already won general acceptance among students of African music.

It is important to bear in mind the geographical limits of my travels when music in African society, in the African school and the Christian congregation is discussed in the following chapters. In the third of these categories, my experiences and experiments stem largely from the congregations, schools and educational institutions of the Church of Sweden Mission. Chapters III and IV therefore deal with the results of the encounter between the African and western music in school and church. Since it is the church and the school who bear the onus for the transmission of culture in the new Africa, I have tried to stress the importance of the two bodies recognizing their common responsibility in respect of music, which in the last resort may be one of the best ways of establishing a fruitful contact with the African.

Without doubt, the Church has acted in good faith in attempting to bring to life in the Christian congregation that musical heritage which has proved itself to be such a vital factor in public worship within western Christendom. But when experience has shown African and western music to be two distinct entities, both church and school ought to recognize African music, and give it a chance to prove itself by the side of imported music.

But the Church has even greater responsibilities. Just as the Church itself wants to live on in a new milieu, it must adapt its musical language so that it is not merely understandable, but the right expression for those who would worship "in spirit and in truth". An alien musical language can never become the spontaneous expression of man's innermost desires and feelings. A service of worship can hardly be the true expression of devotion, praise and prayer if its forms of expression are foreign.

The gulf between African and western music is a great one, a fact which will be illustrated in the following pages. But our presentation has a further object, that of impressing on all parties concerned, African as well as western, the necessity of reaching a correct evaluation of African folk music, and of giving it recognition as an African art-form by the side of the western. Is the gulf too wide to be bridged? This is a question which cannot at present be answered. Research into African folk music is still only in a preparatory stage; our insights are far too few to enable us to postulate general rules for its function and work. But the work is proceeding on a broad front. There is no one who would deny the African the right to orientate himself musically towards the West—but is this the only way? When African folk music proves itself to have so many characteristics which give it individuality in relation to all that is western, would it not be better to help that music to reach a higher stage of development?

"African music for the African" is not a motto which is to be coupled with either African nationalism or any attempt to keep the African at the kraal stage. What we do desire, though, is that the African might become conscious of the worth of his own folk music, and that he might be given the opportunity of developing it, as has already happened with folk music in other countries. No one wants African music kept to the level of the kraal, even though it may exhibit elements of rare beauty even at this stage; it must be allowed to develop. But this is in the last resort the task of the African himself. As yet, African poetry is scarce, and so is African art, though contributions made during the past few years seem to indicate that something new is in the air.

The latter chapters of the book attempt to show what are

the tasks which must be treated as vital here and now, and what it is possible to do about them. There are of course other solutions, and those advanced here may appear to be open to question. But we hope that we may have gained our objective: that of stimulating the debate concerning matters vital to the future of African music and of the Christian Church in Africa.

I should like to take this opportunity of expressing my thanks to organizations and individuals who have contributed to the undertaking of this journey, to the collection of melodies and to the production of this book. My thanks are due to:

The Church of Sweden Mission Board, Uppsala, for entrusting me with this commission, which I take to be the expression of great breadth of vision in face of the problems in question,

The Swedish Government, for their contribution towards the cost of travel,

The Royal Fund, the Humanistic Fund and *the Lars Johan Hiertas Fund*, whose generosity extended the scope of my work considerably,

Uppsala Universitets Årsskrift, for making possible the publication of this book,

The African Music Society, its institute in Roodepoort, Johannesburg, its Director, Mr. Hugh Tracey, and his staff, who placed their experience and their comprehensive melodic material at my service freely, and ensured other valuable contacts,

Chief Buthelezi, of Mahlabatini, Zululand, his mother, Princess Magogo, and all his singers, as well as to the one through whom this contact was established, Dr. W. Bodenstein, Ceza,

Chief Mpozi, of Ruvuzhe, S. Rhodesia, his people and our contact-man and colleague, Principal T. Bergman, Cegato,

The Gwehanga players, in S. Rhodesia, and our contact-man and interpreter, Mr. J. Hove,

The Godlankomo and Silanda singers, from Zululand, and our interpreter and invaluable helper, Mr. M. C. September, Ceza,

Singers and instrumentalists in Bukoba, Tanganyika,

Many school choirs and their conductors, particularly Mr. S. M. Gumbie, Musume, S. Rhodesia; African pastors and teachers who took part in the liturgical-musical studies and services.

The late Bishop Erik Sundgren, chairman of the committee for liturgy and music in the co-operating Lutheran Churches in Zululand, was an eager advocate of a new orientation within the church music of the young churches. I owe him—and his successor, *Bishop Helge Fosseus*—a great debt of gratitude for the way in which they supported my work. I should also like to express my thanks to *Bishop Arvid Albrektson*, of Musume, S. Rhodesia, whose active interest in a new church music helped the rapid advance of our joint efforts along a broad front in the congregations in S. Rhodesia.

A further word of thanks must be expressed to *all the missionaries of the Church of Sweden*, who showed a wholehearted interest in my work and who were always ready to help me, who took part in courses and received us so hospitably into their homes.

I am particularly indebted to *Rev. A. M. Jones*, Lecturer at the School of Oriental and African Studies, London University, one of our foremost present-day authorities on African music, for the readiness with which he shared his knowledge and experience with me, and for the time in London, in the autumn of 1958, when I had the chance of discussing with him the problems of African music. I also thank *Dr. John Rycroft*, Lecturer at the same Institute, whose studies in the rhythms of the Zulu language, particularly applied to folk music, I was able to share.

Finally, my humble and warm thanks to *Bengt Sundkler*, Professor of Church History and Missions at the University of Uppsala, whose familiarity with the languages and customs of the Bantu peoples, and whose enthusiasm for a mission strategy based on reality have been my principal support in the treatment of this subject.

Henry Weman

UPPSALA
1st September, 1959.

I

STRUCTURE AND FORMS OF EXPRESSION

1. African music—Living music

The world of sounds and melodies which opens to the westerner when first he makes contact with African music inevitably brings with it a feeling of bewilderment and perplexity. He listens to African tunes: some of them appear to exhibit certain similarities to western major-key melodies, while others move quite outside the strict western system of scales. As he is used to treating his own music as though it were the one true music, when he is confronted by another kind, having nothing in common with his own, he naturally feels himself to be a total stranger in a new world.

There are many things which confuse the westerner when he makes this encounter, perhaps first of all the many unfamiliar intervals, which in no way match western ideas on the subject. Even melodies which have European overtones are full of intervals which to the European ear are either too large or too small; the westerner wonders whether the African can keep in tune at all. But as all singers commit the same "mistake", there must be some explanation, especially as the song seems to develop spontaneously, and with a joyfulness which does not leave the westerner unmoved. Where in Europe has he met this pressing desire to sing? Seldom in everday life or in school and not always in church.

The African's freedom from ordinary musical rules takes other forms as well. His wholehearted participation in the song is unmistakeable; freely-flowing and unrestrained, it is often accompanied by rhythmic hand-clapping and graceful body movements. The listening westerner experiences a new sensation: he finds it difficult to decide what is the connection between melody and movement, since there is nothing here which can be fitted into regular two- or three-time. Hand-clapping, which should mark

some kind of accentuation, never occurs at the place where the listener would wish the accent to be. Nevertheless, there must be co-ordination even here, as all the singers perform their hand-clapping with a metronomic precision.

The melodies' interior rhythms, together with the movements of the singers, help to increase the confusion! As far as the westerner can judge, several rhythmic events are happening at the same time, with a grace and agility which both amaze and fascinate him; he has come into contact with that which above all characterizes African music: rhythmic action, an elegant combination of contrasting rhythms which places its western counterpart completely in the shade.

African music is at times quiet and discreet, at other times eruptive and full of power. There is an African "chamber music", which includes music played on such instruments as the *flute*, *musical bow* and *mbira*, but ensemble playing on a large scale occurs in the African orchestra, consisting of *xylophones, drums* and other rhythmical instruments. If one listens sympathetically, one cannot help but be drawn into the magic circle of African music, whether experienced on a small or on a grand scale.

Typically African small-scale music is perhaps above all music performed on the *mbira*, a small folk instrument with a varying number of iron keys, which are plucked with the thumbs. The sound is discreet, and the instrument is particularly suitable for accompanying solo singers. To see and hear a *mbira*-player is quite an experience. After he has hit upon the figure on which his accompaniment is to be based, his playing becomes more and more confident. His thumbs move rapidly over the rows of keys and then comes the song, a little tentative at first, but becoming more confident and full-blooded. The accompaniment and the tune have their own individual rhythms, but the whole hangs together in a fashion which exhibits great skill and artistry—requiring training and professional standards of accomplishment. The *mbira*-player always has a very attentive audience, which follows the course of the narrative with great absorption and may join in the singing of the refrain. Activity can also be expressed in a dance performed by the onlookers.

In the large ensembles, the music grows in power and strength, the full African orchestra being especially captivating. It is im-

possible to forget the majestic sound produced by some dozen xylophones of different sizes, with a battery of large and small drums in full attendance. The players handle their instruments with supreme mastery; their rhythmic invention seems to know no bounds in an interplay of rhythm and movement which incites lithe-limbed Africans to give their utmost in the whirling dance. The westerner observes all this with amazement; he cannot cease to wonder that behind this apparent confusion of rhythm, melody and movement there lies a strict confirmity to rule, and that everything is remarkably synchronized, in spite of the absence of an obvious leader. Here it is the westerner who must feel himself to have been surpassed by a rhythmic outburst which lacks any counterpart in a ponderous Europe. But there is revealed here something of the mystery of Africa, a perfection and maturity which has been attained by dint of the striving of generations in search for some adequate expression of freedom and liberty, solidarity and the community spirit, and for an inherent *joie de vivre.*

A westerner who only hears African music with western ears will never experience anything of its inner meaning. If one wishes to discover its secret, one must consider it from its own point of view and as an indigenous art-form. This means that the westerner must reconsider his bases of judgement; he must discard all his concepts of "correct" scales and modes and all his prejudices in favour of what his accustomed ideas on melody and vocal and instrumental sounds have led him to call beautiful.

If the sound of African music is thus different from the sound of European music, it must be remembered that in many respects music has a different function and meaning in the two parts of the world. In the West, music is considered to be an expression of art; the concertgoer looks for relaxation, recreation, edification and enjoyment, while the artist, the choir or the orchestra in their music give us an experience which at best enriches our lives. It is platform music which the listeners in the auditorium are offered, an intimate collaboration between the one who gives and the one who receives; the direction of activity is from the platform to the public.

In Africa, such a performance or such music-making is far less frequent. Music-making is instead the concern of everyone.

It is uncommon for the African to play *for* someone; he would rather play *with* someone. In popular music-making there are seldom passive listeners. The solo singer draws a spontaneous reaction from those who stand around, expressed by dancing, singing or hand-clapping. All take part in what is going on. "An inactive audience passively enjoying itself does not exist."[1] The music occasionally has a further aim, beyond that of merely being a pleasant diversion or a source of recreation and joy. Among primitive peoples it is often something more—the agent of magic and the creator of ecstasy, inseparably coupled with cult practices and sorcery, and in fact with all manner of festivals, in which song, dance, playing and gestures belong together. In circumstances such as these, the pitch of activity can well be so increased that the result is abandon and frenzy; in connection with magic rites, the bounds of the conscious may easily be crossed. The inciting rhythms, the continually-repeated short melodic phrases, the drums, the instruments, the gestures and the ceremonies—it is these which stand at the centre of events.

But music is also part of African everyday life. Work with continually repeated rhythmical movements is easily transformed into the terms of a work song. Africans thus sing readily when they are chopping or sawing wood or harvesting, and while these work songs are being sung, the African is careful to do his job properly. He is conscious of the meaning of the song and its function and he sings whenever the occasion calls for it.

Songs have other functions, too. They create a bond of fellowship between men and above all between the members of the same tribe. The stock of melodies differs from tribe to tribe in the same way as do the "scales" and modes on which their tunes are based. Within the still more limited group of the family, there are also particular songs which are used in special circumstances.

Music mirrors the soul of the African, and is an essential part of his inmost being; it has the power to liberate, and it is in the music and the dance that the African can best be himself.

Is African music beautiful?

It is impossible to answer this question, as all such evaluations are subjective. There is no doubt, though, that African music is

[1] F. Bose, *Musikalische Völkerkunde*, 1953, p. 42.

beautiful to the African. It is moreover highly functional and has unmistakeable signs of authenticity, though its methods are completely different from those used in western music. We have altogether different ideals of sound and form, and if we feel confused and out of place when we hear African music we must beware of passing hasty judgement, since the criteria involved are so essentially dissimilar. The same care must be taken when it is a question of judging the emotive value of the music. Joy and sorrow are expressed in completely different ways according to different cultural environments; this is a part of racial tradition and development.

In order to catch the spirit of African music we must try to understand it, to attune ourselves to it and give it the recognition it deserves.

2. Tonality and "Scales"

In order to understand something of the tonality of Africa's music, we must try to rid ourselves of our accustomed ideas and, in many cases, stereotyped musical concepts. Among these is the concept of consonance. We speak of harmony and discord and usually mean, in the former case, those sounds which we accept as euphonious, normally major and minor triads; in the latter case, a certain combination of notes gives a result which is dissatisfying to our ears, as in chords with second intervals. We speak of major and minor, popularly interpreting this by light and cheerful as against dark and melancholy. We listen to what we think is exact intonation of intervals, but we fall back on a process of tuning our instruments which makes use of anything but natural intervals (the so-called equal-tempered tuning). A melody is often placed in relation to a harmonic sequence. The concepts of tonic, dominant and subdominant are so fast-rooted in our way of thinking that it is difficult for us to follow when, for example, modern music tries to break loose from their tight grip.

There is a remarkable conformity to habitual ideas about music

struggle free from current authoritative tonal centres, to such an extent that we are easily confused by, for example, a major melody that tries to orientate itself around focal points other than tonic, dominant and subdominant. Everyone can test this by trying to create a melody in C major with notes other than C, F and G as the focal points.

In the same way, it is difficult to free oneself from conformity to European scales (major and minor). Our melodies in the major key are constructed on the apparently firm assumption that the semitones are necessarily found between the third and fourth and between the seventh and eighth notes in the scale. One can derive a certain amount of amusement by composing melodies based on a C major scale in which the semitones lie between the fourth and fifth and between the seventh and the eighth notes, or between the third and fourth and the sixth and seventh notes—a useful exercise, which will certainly lead to stimulating new compositions!

But let us consider the scale. If an African were to be asked which scale he was in the habit of using, and were requested to sing it, he would presumably be very surprised. The fact is that he does not sing scales in the same way as we do, and certainly does not talk about them. The African's "scale"—if we must use this often misused and misleading term—differs in all essentials from ours. A starting-point might, however, be the fact that he does not, as the European does, think of the step-by-step sequence of notes from which he selects and combines those which suit his ear. He rather aims, more or less consciously, at the creation of melody,[2] though this creative act takes place with a certain conformity to rule; thus he concerns himself with both whole-tones and half-tones, just as we do, and the melody is formed with reference to certain focal points.

If the European is still bound by his two scales (major and minor), it can be asserted that the African is in this respect enviably free, since his scales can be so widely varied. One might say that he chooses the scale which suits him best. A certain uniformity does nevertheless occur in different regions: in certain places a five-note scale is in use, while in others a six or seven-

[2] E. M. von Hornbostel, *African Negro Music*, International Institute of African Languages and Culture, Memorandum IV 1928, p. 8.

note scale is the rule. Within these different types of scale there are, however, many variations, depending on the African's ability to vary the size of interval within the scale. The African's great freedom in varying his tonal centre by placing the stress on shifting focal points also contributes to the production of a rich corpus of melody.

This variety of scales allows much greater freedom in melodic construction; this is true primarily for instruments of the *mbira* type, in which the pitch of the various notes can be altered, tuning depending on the wishes of the musician concerned. The notes can lie very close together or further apart, a state of affairs which promotes the production of new and surprising scales and consequent melodies built upon them.

In Africa one may speak of "the scale of *the strings*", "the scale of *the pipes*" or "the scale of *the mbira*".[3] But even though this classification is an artificial one, it can nevertheless bring us into contact with the characteristics of some of the most common African instruments belonging to the groups quoted above. Let us have a look at three common instruments: *musical bow, flute* and *mbira*.

a) "*The scale of the strings*"

The westerner feels that he has something in common with the African when it comes to the note system which is the basis of music played on the *musical bow*, an ancient African folk instrument, the scale of which is entirely dependent on natural harmonic tone relationships. Here the westerner feels himself to be on firm ground; he rediscovers a harmonic series based on the keynote and experiences a series of note relationships common to East and West. This is bound up with the well-known fact that a string can vibrate throughout its whole length, or can divide into smaller parts which vibrate simultaneously and, as a result of their shorter length, produce a series of higher notes, the so-called harmonics. The overtones which vibrate with a keynote appear in the following order: octave, fifth, octave, third, fifth, seventh, octave, and continuing with progressively smaller intervals in an ascending series. The lowest harmonics are most easily heard and

[3] H. Tracey, *Ngoma*, 1948, p. 31.

are the easiest to produce on the musical bow.[4] In his music-making the African makes use of his knowledge of harmonics in a very skilful and artistic fashion.

A young African in S. Rhodesia stands playing his *Chipendani*; by plucking the strings he is able to produce the following melody:

He does this by placing his fingers on the correct places (the nodes). But he is not satisfied with this, and so produces a much more remarkable effect by placing the bow between his lips and letting the cavity of his mouth act as a sound-hole; in this way the higher overtones are made to sound, in a secondary consonant harmonic series which at times is heard above the "principal melody" as a freely-moving tune. The result is as follows:

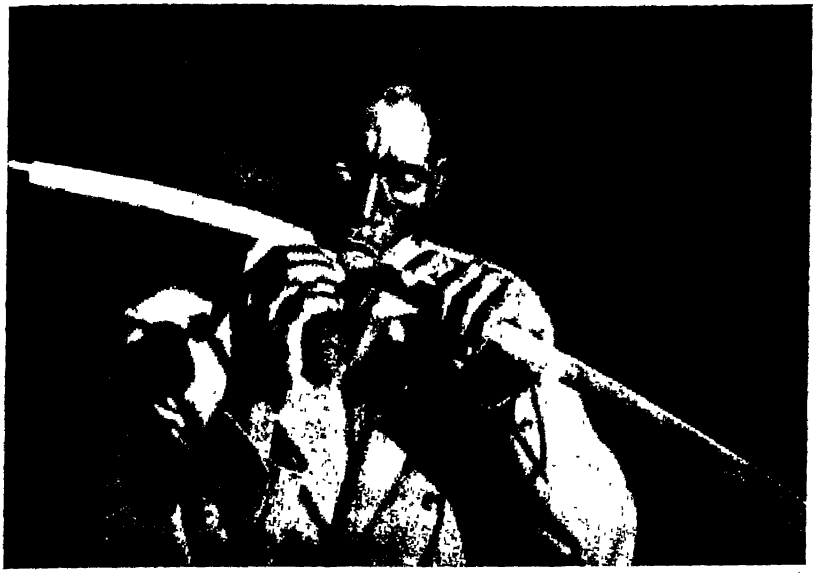
There is an effective contrast between the notes he has plucked with his fingers (*staccato*) and the overtone melody which depends on the resonance of his mouth and the shape of his lips (*legato*). The brightly-shimmering overtone melody does not return regularly in every phrase, and for the most part only the

[4] The harmonics appear in the following order:

If proof of the occurrence of the so-called overtones is desired, the following experiment may be tried:

Strike a string and touch it lightly in the middle with some object. The first overtone, the octave, sounds. If the string is divided into three sections the other overtones, the fifth etc., can be obtained.

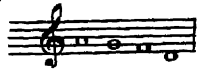
An alternative method would be to depress a C on a grand piano without striking the string and without damping. Then strike in turn the octave (c), the fifth (g), the octave (c^1), the third (e^1) and the fifth (g^1). All these notes can be distinguished without difficulty, and are thus heard as consonant and harmonic overtones in C. Strangely enough e^1 can be distinguished in spite of the fact that our grand piano is tuned according to the tempered system, which involves a deviation from the natural pure tuning. Perhaps the sixth overtone can be made to sound in the same way. The keynote, however, refuses to render a note which is not included in the natural series, B for instance.



Chipendani-player (S. Africa) (Melodies from S. Rhodesia, Tape 30: 18–21.) Photo: H. Tracey.

basic melody is heard. A dynamic effect is obtained, partly through the contrast between *staccato* and *legato*, partly because the basic melody asserts itself more and more strongly against the "mezza voce" of the overtone melody.

The example above exhibits a construction which is in full accord with western conceptions. The piece, as can be seen on p. 223,[5] is made up of two "bars" in 4/4 time. This, then, is the course of events: The boy begins to play. He "warms up" and tries out the strings and the nodes, the position and resonance of his mouth-cavity and lips. After five and a half phrases he seems to be ready, breaks off abruptly and then runs through the piece to the end. He plays in all twelve phrases, and this is probably not accidental.

The tonality of this example is also of interest. The theme of the melody moves within the series of natural notes and its "scale" is: 

The "scale" of the overtone melody is:

[5] Appendix, "Chipendani", p. 223.

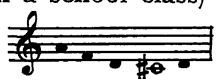
The two themes play against each other at different levels of pitch, which in this case are naturally conditioned. We note how this phenomenon (the play between the high and the low tetrachord) has an established place in the African's way of forming melody.

The above-mentioned theme has thus been formed according to the following pentatonic scale:

The two natural focal points are D and A (tonic and dominant). Perhaps the attentive westerner might observe that he hears, clearly and distinctly, the three notes D, A and F as the dominating sound: thus the African plays in the minor key. How does this correspond with the commonly-made assertion that the major key is primarily the African's key?

Neither assertion about African music is valid. As far as our conception of the minor key goes we must for the present confine ourselves to the observation that it does not exist in African folk music. The African fails to recognize our minor scale as natural. The semitone between the leading note and the tonic does not occur in this connection, but this does not mean that the African is incapable of singing semitones in other contexts. A melody such as this, based on the previously-mentioned pentatonic scale, is accepted immediately by the African:

Perhaps we have already understood why. It is because the melody is built up on natural series of notes which, as we have seen, comprised an essential constituent of the African's daily music-making.

If one tries (for example in a school class) to get Africans to sing the following sequence: 

the sequence quoted above (A–F–D–C–D) is immediately given in reply. The song-leader is quietly corrected, and nothing whatever can be done about it! Incidentally, it would never occur to the African to correct a European on any musical question, but the tonal answer gives in a nutshell some idea of one of the problems of African music. The African sings and plays according to a design based on his natural ideas of tonality. We can well understand the way in which conflicts arise when he tries to find his

bearings by western scales and keys. A number of these problems will be dealt with later, but we may begin by suggesting a question for reflection and consideration: What perspectives would not have been widened if the westerner had, on encountering African music in Africa (in church and school), accepted the African's initial position in the question of what is primary in music? The westerner and the African alike would have been spared much unnecessary pain; both would have been able to start from their own bases and something great and fruitful could have developed in a sphere which ranks high in importance for the African.

It is conceivable that after the discovery of harmonics, special pipes were made for the more inaccessible overtones in order to integrate them in a practical fashion. Perhaps an instrument was made for the note C, another for D, a third for F, etc. This method of playing occurs even today in some parts of Africa where in a group of players each blows his own note in order to produce a common melody.[6]

When Vasco da Gama landed in South Africa in 1497, he was met by natives who played pipes in harmony. This, the simplest of scales, which seems to have been the first and which was described by da Gama, consisted of four notes, G, F, D and C. Kirby advances a theory that it is possible that this scale originated as a derivation of two fundamental sounds a whole tone apart from each other, "but of this no direct evidence has so far been discovered".[7] But the African can sing and play in a key which is close to our major key; this happens in those regions where scales have developed beyond the stage of being pentatonic. It is to be noticed, though, that even the purely pentatonic scale contains the most important notes of our major scale and that melodies based on the pentatonic tone series have a major sound. It is, however, when semitones appear that the similarity (and for that matter the dissimilarity) with our major scale becomes more marked. The African *can* sing semitones, and intervals wider than whole-tones as well, but semitones do not have the same function in African music as in ours. The African often

[6] P. R. Kirby, *'The Reed-flute Ensembles of South Africa'*, Journal of the Royal Anthropological Institute, vol. XIII, 1933.

[7] P. R. Kirby, *'Primitive Music'*, Grove's Dictionary, 1954, p. 921.

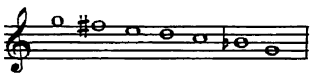
glides over them, and this sometimes results in their disappearance. But it is probably characteristic that he prefers to consider semitones purely as transitional. On the other hand, when they do occasionally form focal points in a tune, they can no longer be considered as the semitones between the third and fourth, and the seventh and eighth notes of a major scale.

I have given an example of what H. Tracey calls "the scale of the strings", where we meet the simplest type of thematic construction based on the harmonic series.

b) *"The scale of the pipes"*

Let us go a step further and listen to "the scale of the pipes", as it occurs in a little flute melody.[8] Another boy is now playing on his flute, a transverse flute made of bamboo, about 25 cm. long and 25 mm. in diameter; it has three holes, which are opened and closed by the right hand.

Study the example, where the piece is reproduced.[9] The scale which forms the basis of the melody is as follows:



As we see, there is no question of European major or minor; the African is happily free from our stereotyped concepts. But what a charming scale the African has produced! It may be that its charm lies in its very freedom from European ideas on the scale: for the African it is perhaps no more charming than other scales but is nevertheless correct and natural.

An analysis of the piece shows how the African uses his scale. Referring to the example, it is clear that the piece has three essentially distinct parts, but the whole has a coherent form, following the pattern *a b a/c/a b a*. The first and third parts are each divided into three, and are separated by the second part (*c*) which is distinguished from the *a b a* forms by its different rhythmic form (triple time). The theme *a* moves within the upper part of the scale from g^2 down to c^2, and is varied in that its final note may be c^2 or d^2. Theme *b* is constructed on a descending series of notes from d^2 through c^2 and b flat to g^1, the final note

[8] From Makereni Kraal School, 10 miles from Cegato (S. Rhodesia).

[9] Appendix, p. 223.

Flute-player, Makereni (Cegato, S. Rhodesia, Tape 30: 14). Photo: T. Bergman.

being sometimes c^2 and sometimes d^2. The melody occasionally sweeps down to d^1, thus commanding a whole octave.

We see with what freedom the African moves within this scale. By placing the accent on different notes, the melodic form is continually placed in new relationships to the scale. Here there is no formal adherence to tonic, dominant and subdominant in the European sense. Almost any of the notes can be focal points. This becomes even clearer when one comes to consider the middle section, *c*, in which b flat is accentuated all the time. Listen to the phrase which is answered tonally (although in reverse) by the following, from the first section:

The two parts provide an effective contrast to each other, both tonally and rhythmically. In essence the first part contains "two-groups" in an extraordinarily free sequence, while the thematic construction of the second part is based on a "three-group" rhythm. As regards tonality, the first section is based on the upper sequence of notes in the scale, from g^2 to c^2, while the second section is constructed on the lower part of the scale from d^2 to g^1. (The parts *b* and *c* use the same tonal area but have their focal points in different places.)

Thus the scale is used in the following way:

But it is important to emphasize that it is not a question of thinking in terms of scales. On the contrary, it is freedom from the concept of scales that gives the African liberty to concentrate on the essential task: that of creating melody. The flute player in the melody given above is no longer bound by ideas of harmony in the same way as his European colleagues, who generally tend to place the construction of a melody in relation to a fixed tonic-dominant-subdominant relationship. Here we come into contact with what perhaps above all separates African from European music. Hornbostel characterized the two ways of thought succinctly when he wrote, "The main difference is this: our music (since 1600 A. D.) is built on harmony, all other music on pure

melody. In fact it is non-European music which has made us remember what pure melody really is."[10]

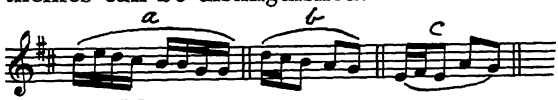
To return to the flute melody quoted above, we may observe that there are three themes and that the various movements are, by choice, based on a repetition of these themes. But we may also notice that there are many digressions, especially in the places where the rhythmical patterns are changed by extensions of the melody. We can thus maintain that conformity to the theme in no way hinders an artistic freedom which gives the player great scope for his musical fantasy and his creative genius. The correct use of ornamentation, not altogether dissimilar from the methods which distinguish for example the musicians of the Baroque period, contributes to this as well.

One must beware of using the word "primitive" when talking about African musical composition. It would be interesting to make a comparison between African and European techniques of composition from the point of view of freedom or conformity in relation to key, rhythm and shaping of form and theme. The present-day "moderns" in the West, who seek to break away from conventional concepts in music, would surely have a great deal to learn from the practitioners of African folk music.

The flute described above has only three holes. As we have seen, all the notes of the hexatonic scale can be reproduced and, moreover, in different octaves. The harmonic overtones, however, also occur when stopped pipes or reeds are played. Small instruments produce only the fundamental sound, while the longer ones reproduce the higher overtones as well, which constitute the four lowest notes in the harmonic series which can be produced from the stopped pipes.

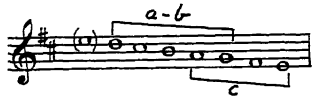
We can compare the Rhodesian melody quoted above with a flute melody from a completely different part of Africa, the Belgian Congo. In spite of the great distance (some 1,500 miles) involved, we find certain similarities between the two.[11]

This melody has a simpler construction, but the following three themes can be distinguished:



[10] E. M. v. Hornbostel, *African Negro Music*, p. 7.

[11] Appendix, p. 225.

In contrast to the six-note scale used in the preceding tune we have a seven-note scale: 

The themes *a* and *b* are taken from the upper part of the scale, from d to g, and both show the typical falling melodic line. The theme *b* may be said to be a variant of *a* with a shift in accentuation. Theme *c* is taken from the lower tetrachord, from a to e, and in contrast to *a* and *b* has a rising line. In the previous example the threefold division was most striking, and the pattern bore a certain resemblance to the construction of a *rondo*; here we do not meet with the same form, though a certain threefold division is discernable. The first thing we notice is that a feeling for phrasing and musical form is by no means alien to the African. It is probably not an accident that the flute tune contains twenty-four "bars". The first eight "bars" would then be the first part of the piece, in which the themes are presented. From bar nine there appears something in the nature of a development, in which themes *a* and *b* receive closer attention and the minor themes are distinguished by effective pauses and ornaments. When theme *c* returns at the end of bar fourteen and is more explicitly dealt with in bar fifteen, an extension of the phrase occurs by means of the introduction of the primary three-time (here as 6/4). The development of themes *a* and *b* continues in bars sixteen and seventeen. Beginning in bar eighteen the conclusion may be said to appear, where we meet the full version of theme *a* on the accentuated beat, but with the melody lifted up to e^2 (the tonic). In bar twenty-two we have finally a coda and, remarkably enough, the whole scale from e^1 to e^2. This gives us the correct tonal context; the main focal points are E and A. The soloist's conclusion is artistically refined. Notice how he comes down from the ascending scale! An ornamented cadenza follows, and then a new scale, resting on d^2, a note which has played a considerable role in the whole piece. But the melody ends neither on D nor E; instead it ends on C sharp, which emphasizes the fact that we are not dealing here with any form of the key of D major.

We have seen how the African can move with comparative freedom within different scales, from those comprising only five

to those containing seven notes; he uses whole-tone and semitone intervals and has a remarkable capacity for melodic form. This does not imply, though, that his power of expression necessarily increases as he takes the step from pentatonic through hexatonic to heptatonic scales. It would probably be true to say that a certain connection exists in all centres of musical culture between scales and the creation of melody. The African as well as the European chooses his scale and forms his melodies from the materials at his disposal. Without venturing a judgement upon the musical worth of the flute melodies presented here, one might maintain that of the two flute-players, the one who uses the six-note scale (S. Rhodesia) has a higher degree of musical expression and artistry than the one who uses the seven-note scale (Belgian Congo). This is not to say that one scale is in some way superior to the other; still less does it imply that the players in the one region are more musical than those in the other. Rather does it emphasize, or so it seems to me, an important circumstance, that the *feeling for musical form* is found among Africans just as much as it is among Europeans. The African, moreover, with the material he has, would seem to have a much freer range of expression, *provided always that he has the desire to preserve his own musical individuality*. He is not shackled by the tonic-dominant-subdominant relationship as is the European; he can shift his melodic centres more or less whither he will, and by so doing continually finds new ways of expressing his music.[12]

Some African tribes have gone further than others towards the acceptance of scales. Some move within the five-note scale while others use six or seven-note scales and different variations of them.

Kirby quotes an interesting example of both the five and six-note scales among the Vendas, who live in the far north of the Transvaal. This tribe employs a reed and flute ensemble such as that described earlier, which above all characterizes Hottentot music, though the Vendas have had no contact with the Hottentots. Their flutes are tuned to a heptatonic scale: C, B flat, A, G,

[12] Cf. J. Blacking, '*Eight Flute Tunes from Butembo, East Belgian Congo*', AMS Newsletter, 1955, p. 24 ff.

F, E, D, which, as Kirby remarks, "is strongly suggestive of one of the modes of the ancient Greeks".[13]

This use of the seven-note scale is very remarkable when one remembers that the Vendas in their vocal music use a pentatonic scale.[14] This may be due to influence from other quarters and from other peoples of possibly Semitic origin. (The Semites used the heptatonic scale, as did the Indians, from whom the ancient Greeks probably derived it.)

As we have pointed out, the scale, whether five, six or seven-note, can be made to function differently in African, as opposed to European, melodic structure. Even though the centre of the melody can vary, it seems nevertheless that the focal points, derived in a natural way from the harmonics, play a dominant role; this is particularly true of the fifth-fourth relationship, which clearly has great importance in all African music. As the melodies usually proceed from a higher note and move in a descending pattern, this may explain why a melody (reckoned from the top) will often rest on the fourth.

There has been involved in this connection the theory that "the African scale is a series of conjunct fourths", as A. M. Jones puts it. But the author adds that "we must be cautious, for the subject is extremely difficult and the last word has probably not been said."[15] But so much is certain, that if melodies are composed according to these scales, they will certainly be accepted by the African.

According to Jones, the following groupings can (among many others) be made:

The first and last notes in the different series are especially significant; from these series different combinations of the groups can be made as for instance in this way:

[13] P. R. Kirby, *op. cit.*

[14] The Vendas also made vocal use of a seven-note scale. Cf. H. Tracey, *'Towards an Assessment of African Scales'*, AMS Newsletter 1958, p. 15.

[15] A. M. Jones, *'African Music in N. Rhodesia and Some Other Places'*, The Rhodes-Livingstone Museum, Livingstone 1949, p. 10.

As we see, we obtain combinations which lead on to pentatonic as well as hexatonic and heptatonic scales; they are all different, since they have different melodic centres.

The above is of course only a schematic representation of how the composition of a melody *can* be brought about. The African, though, has not the remotest idea that there can be a theory behind his music-making. His music flows spontaneously but, as we have already seen, with an innate feeling for order and method, the shaping of melody and form.

c) *"The scale of the Mbira"*

In the preceding pages we have given a few examples of melodies which have received their tonal form according to the construction and consequent capabilities of the instruments. In the *Chipendani* (the bow) it was the keynote and its overtones which constituted the natural tonal material. The possibilities of the *flute* had been increased by the boring of holes which could be opened or closed, thereby providing the instrument with a series of new notes. Nevertheless we have moved within scales which did not appear too strange to us and have been even able to demonstrate that the African moves within a scale which corresponds closely to the European major scale, though certain dissimilarities, heard in melodies recorded on tape or record, register small deviations. But we can also admire the African's freedom and his nonconformity to our conventional concepts, and we have seen how a shift in the melodic centre enables him to use his natural scales in many ways.

The African's freedom manifests itself still more clearly when he uses instruments on which he alone fixes the scale. I am thinking above all of the little instrument the *mbira*, which after the drum is the most widely used folk instrument in Africa.

The *mbira* (other names are *kalimba, ndandi* and *sanza*) ap-

pears in different forms and sizes. The larger instruments have fourteen or more keys, often divided into two rows; the smaller instruments, with about eight keys, have only one row. These iron keys are played with the thumbs, which very rapidly pluck the small metal prongs. The pitch of these keys is determined by the player, as he lengthens them or shortens them on tuning. Thus one is here at the mercy of the "scale" which the player himself determines, even though a certain uniformity does prevail within different tribes.

The African plays on this instrument whenever he feels prompted to do so. This perhaps happens mostly when he is alone but he is equally happy to play for anyone who will listen and participate in song or dance. The *mbira* is an intimate instrument; its tone is discreet—necessarily so because of the construction of the instrument. No loud melodies can be obtained from the small iron keys, even if the resonance of the instrument is reinforced by a sound-board and projected into a calabash to increase the sound. Tunes played on the *mbira* are usually very short and are repeated continually, possibly giving rise to a certain impression of monotony—though a quite wrong impression. The player himself provides variety by small variations in the tune. It begins perhaps a little tentatively, as the musician feels his way and tries out the iron keys which are to be used. Then the melody appears and becomes more confident. The thumbs move in a more lively fashion and two melodies can soon be heard, one above and one below, each in its own "register", the upper more richly formed and the lower forming a harmonic substratum accentuating the tonal centre. If the European listener is tempted to believe that the player plucks the keys at random he is profoundly mistaken. It is admittedly far from easy to catch the structure of the melody, in spite of the fact that it is repeated over and over again. It is partly due to the rhythm and partly due to the often strange tonality that it is so difficult to retain the melody in the mind. The player does not rest content with the same rhythms in the upper and lower registers; each goes its separate rhythmic way, and they are soon joined by a third, as the singing-voice appears with its own distinctive melody and rhythm. The soloist moves in three dimensions of rhythm: two with the hands and the third in song, all three in independent melodic forms! Here is some-

thing of the wonder of Africa, summed up in the amazing rhythmic freedom of this musician.

As mentioned above, the melodies are repeated throughout the piece but there are many internal variations. Primarily, as is fitting, this appears in the song, in which the musician can give full scope to his mood and his emotions. There are ornamentations of many types: extensions and abbreviations, grace notes and mordents. In this connection, it is especially characteristic that the solo song is varied by the introduction of falsetto singing and yodelling, which are later the most typical feature of the performance.

The dexterous *mbira*-player is an outstanding artist, often a virtuoso on his instrument. A proper feeling for the harmonic structure and the harmony he produces by playing with both thumbs simultaneously may also be reckoned as being part of his artistry. The *mbira* is not only a melody instrument. The fundamental notes (which are generally played with the left hand) are chosen, taking great care that the melody be given the correct harmonic background. By "correct" harmonies are meant such harmonic structures as satisfy not the European but the African, whose ideas in this respect seem to be wider and not limited to the usual tonic-dominant-subdominant relationship. This relationship is found occasionally in those parts of Africa in which contact with European music has been closest. However, the harmonic structure most frequently goes beyond that accepted or understood by the European—not surprisingly, in view of all the bewildering activity which takes place in the music.

It should be borne in mind that the *mbira* is a musically many-sided and distinguished instrument, and it is to be regretted that it is being replaced by others which are far its inferior for the purposes of daily music-making. The guitar and the harmonica have lately been adopted by African youth, who are unfortunately losing contact with their own folk music and its instruments in the process.

There are several circumstances which make it clear that resonance and harmony are being aimed at consciously. As mentioned previously, the small instruments have a sounding-board. In this a small hole with a gleaming white cover is found in a number of instruments; this is in fact the covering of the eggs

Mbira-player, Ruvuzhe (S. Rhodesia) (Tape 12: 4–8) Photo: H. W.

of a spider. When the instrument is played this membrane produces a "buzzing" sound, the purpose of which is to produce a continuous legato and also to amplify the original sound. If there were not a membrane the Bantu would say that the sound stops short between each note: they want the sound to flow without a break.[16] Increased resonance is also produced by placing the *mbira* in a large calabash, which serves as an amplifier.

We shall try to place ourselves in the musical action of a simple tune. I deliberately choose an instrument which approximates in pitch to the European scale of E major.[17]

The player starts immediately with both hands and takes up the rhythmic action at once. The two melodies, upper and lower, show distinct rhythmic structures. The melody hand—in this case the right—moves in what we might call 6/8 time, but it is to be noticed that no accents whatever ("strong and weak beats")

[16] A. M. Jones, '*African Music in N. Rhodesia and Some Other Places*', p. 31.

[17] Appendix p. 227, "*Rwiyo rwedande*", Ruvuzhe (S. Rhodesia).

occur, the notes being played uniformly throughout. Therefore it is difficult to decide whether one is to choose 6/8- or 3/4-time when noting them down. If the former is chosen, it is easier to feel in touch with the course of events.

The upper part makes use of only four notes, B, A, G sharp and F sharp, the whole time; in the same way the lower part uses only the notes C sharp, B, A and G sharp, though the movement is different. To the six notes in the upper register correspond four in the lower, which is in part an independent tune and in part a harmonic background to the upper melody.

The harmony moves within the basic elements: tonic, dominant and subdominant, with digressions in the nature of tonic and dominant parallels.

The form of the piece is simple: the two introductory phrases, each four bars in length, act as a kind of prelude. In the next section the song comes in, a simple theme in descending motion: also four notes, from C sharp through A and G sharp, coming to rest on the tonic.

The four-bar phrase which began the piece is repeated sixteen times (including the "prelude"). After the song ends, the *mbira* continues alone for three bars.

Because it all sounds so uncomplicated, we may be tempted to regard it as *too* simple; it is, though, not without artistry and charm. The player's ability to let the rhythms play one against the other is delightful. It is, however, not a simple matter to play 6 against 4 and in addition sing a melody against both, coming in every time in the right place! But the African can do even more: he can in a quiet way let the music speak, not by sheer weight of tone but by letting each phrase vibrate and live in a new way. When he reaches the limit of what he wants to express he changes the timbre by singing falsetto or by yodelling, but this never ceases to be part of the musical whole. The rhythmic drama, so difficult for a European, is acted out. No trace of the need to overcome the obstinacy of the limbs, no counting of bars, no hard accents. The music flows gently on: it speaks for itself, discreet, tactful and at the same time charming.

If we set down the three melodies which here play against one another, the result looks like this:

The playing of the *mbira* can give rise to many and varied pieces of music, varying in form and expression according to the skill of the player and the quality of his instrument. He can make use of melody, harmony or rhythm, letting each element in turn dominate, or co-ordinating them in the way shown above.

Takura Siziva of the Karanga tribe, from Chingoma, is one of the best *mbira*-players in the district of Musume (S. Rhodesia). In "*Chinokudero cinyi ko*" he uses notes which may be derived from the scale below:

The pitch of the different notes of the *mbira* corresponds quite well to those which we have noted above. As we see, a row of semitone intervals occurs. We have left the diatonic scale behind and we no longer have much in common with western ideas of tonality. Especially interesting is the occurrence of A and C sharp in the descant and the bass. It is to be noticed that the C marked above does not entirely coincide with the C in the descant; the lower C is sharper, approximately half-way between C and C sharp. This does not seem to be due to chance; nor is it something which can be attributed to careless tuning of the instrument, since the player often uses the combination C–C sharp simultaneously in this piece. The fact that he avoids this combination in other pieces seems to go to prove that Takura Siziva is aiming at the harmonic effect produced by letting these notes emerge at the same time. It does not happen only once: the combination occurs over and over again with metronomic precision exactly where the structure requires it. To the untrained European ear it sounds as if the *mbira* is out of tune (and how often are the *mbira* and other folk instruments censured for this reason and declared to

be impossible from the musical point of view!). A more harmonically trained musician accepts the "dissonance" in another way; it may perhaps serve as a release from western restrictions or may perhaps be purely a conquest of new regions as the musician aims at a bold renewal.

Let us listen to the daring Takura Siziva and his *mbira*![18] He starts just like his colleague, the young modernist composer in the West who, when he wants to find the harmonic complement to C in the upper register, can find no other note but C sharp in the lower! The continuation is no less sensational: the melody falls from C sharp through C–A–G–F sharp. Against this is the firm substratum C–A–D. One is perhaps disposed to believe that the hesitant start in the introduction (only one "bar") with C against C sharp is a mistake and that the player will correct himself when the piece gets under way in the very next "bar". This does not happen. He retains the dissonant C sharp throughout the entire piece and it cannot be denied that it is this which gives the music its distinctive character and charm. Mistuning would certainly have been corrected, as it is routine for the player to adjust the pitch before a performance. When one listens to the piece one feels that the main emphasis lies on the harmonic aspect. The melodies are simple in form, as are the rhythms, which show no tendency to cross each other (cf. the previous example: three against two, a certain degree of syncopation, etc.). The basis is thought out in a typically harmonic fashion, and there is no melodic line of the type shown earlier. It is moreover interesting that the player in this piece makes use of the limited material represented by the scale below. Through the occurrence of C and C sharp in the same scale and through the use of C in the bass and C sharp in the descant, the impression is given of two keys playing against each other: D major in the descant against A minor in the bass. One feels a strange affinity with the Europe of modern music, working earnestly to break loose from conventional ideas on the subject of keys (cf. the frequent occurrence of tonally opposed keys).

If a piece of music such as the one we have just discussed can

[18] Appendix, p. 229.

be a source of bewilderment and trouble (particularly when it comes to noting it down), the westerner feels a little more at home with tunes built up on a scale which more or less corresponds to one in use in the West. As we have earlier had occasion to mention, the African makes frequent use of a scale which stands in close relation to our major scale. Such departures as occur are general, and can be observed as such. The major third (in C major, C–E) is somewhat lower and the leading note (the seventh in the scale) lower still. The octave and fifth are, on the other hand, identical in African and European usage.

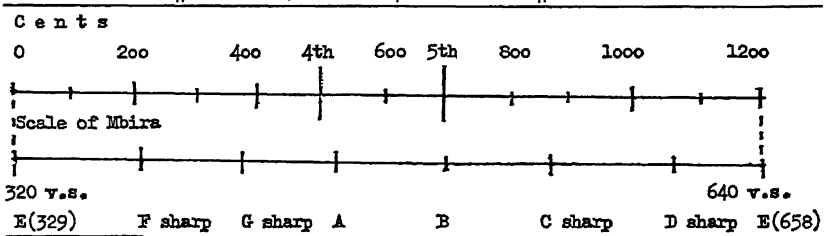
We have already studied a couple of pieces of *mbira* music from S. Rhodesia; now it is the turn of a *mbira*-player from the Belgian Congo. Ebogoma Gabriel, whose home is in Medje (Territoire Paulis), performs on an instrument which is tuned to a scale closely resembling E major. At this point, though, it may be of interest to pause for a moment and consider at least *one* careful tuning of a *mbira*.

In order that we might have a basis of comparison beween the building-up of an African and a European scale—from the point of view of intervals—we may refer to the following diagram:[19]

Neikembe Mbira (11 notes) (Gallotone GB 1702)

CENTS

	v. s.	code	scale	interval	Approx. tempered equivalent
Tuning:	*640*	1094	1200		E (658)
	592	960	1066	1,34	D (622)
	528	761	867	1,99	C (554)
	480	596	702	1,65	B (493)
	432	414	520	1,82	A (440)
	396	263	369	1,51	G (415)
	360	98	204	1,65	F (369)
	320	1094	0	2,04	E (329)



[19] From "Osborn Awards" 1952. Transcriptions by J. Blacking 1955. International Library of African Music, Roodepoort, S. Africa.

The above schematic view shows, *inter alia*:
Agreement between the European E major scale and the *mbira* scale is almost complete in the fifth and the octave and between the first and second notes of the scales. The third of the *mbira* scale does not reach up to that of the tempered scale. The intervals which often occur in exotic music ("neutrals", "blue notes") lie between a major and minor third ("neither major nor minor"). The fourth lies higher than in the tempered scale; the sixth lies lower. A natural consequence is that the seventh is also lower (the leading note), even though the distance between the sixth and the seventh is almost a whole tone (199 cents). This can also be expressed in another way. In the *mbira* scale (as in most African "major scales") a levelling-out of intervals has taken place, and the semitones have become larger (see above 3–4, 7–8). For the European ear, it is perhaps the interval between the tonic and the third which becomes the most uncomfortable of all, since it is either sung or played too low to be a major third and too high to be a minor third. It follows from the above diagram that the seventh must be judged in the same way. This common scale, however, lies so close to the European major scale that it is quite easy for the westerner to feel at home with music which is built upon it.

A glance at the tune[20] shows us the melodic material which the player uses on his *mbira*. The upper part moves in clear groups of three, while the lower part, the rhythm of which is based on groups of two, makes an effective contrast. The lower part forms a "basso ostinato" throughout the entire seventy-one "bars" which go to make up the piece. We notice that it is a question not merely of a consistent tonic-dominant bass in the usual sense; the bass describes a melodic movement and, in this sense, fulfils a special function in relation to the upper melody. We observe, too, that the two melodies tend to move in contrary directions, without however the characteristic parallel fifths of African music being thereby excluded. The essentials of the accompaniment are, then:

[20] Appendix p. 230, "*Meria*", Medje (Belg. Congo).

Then comes the song melody, which rises lightly and easily over the quiet tones of the *mbira*. Here we meet continually changing rhythm and melody and one can only marvel at the varying aspects of the little tune the singer can present, since it is formed only from the six notes within the range A to F sharp. There are scarcely two phrases alike. Artistic effects are attained by this method as they are by the abbreviations of the melody which can be sung. Pauses, too, play an important role, as do variations which occur in the dynamics and in the phrasing (which can probably be interpreted as being a useful European influence). The piece exhibits great musical maturity, and does not fail to move a European listener.

The *mbira* can also be used to accompany European tunes. In the mining areas of Johannesburg three different sizes of *mbira* are used, the smallest having a scale of ten notes, quite close to the scale of A flat major, the medium instrument being an octave lower and the larger being capable of five or six deep notes of uncertain intonation. While performing European music the upper instruments play in octaves and the deep-toned ones do what they can to help with the few notes at their disposal, providing a kind of buzzing background, which is more of a rhythmic than a melodic nature.[21]

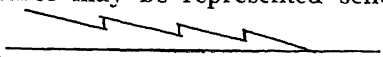
3. Melody and song technique

So far we have come into contact chiefly with melodies as they have been associated with various kinds of instruments. Songs to the delicate accompaniment of the *mbira* have exhibited different patterns, from the very simple, often repeating the same short themes, to more highly developed melodies which make use of longer and more flowing phrases. The examples quoted have shown that a connection exists between instrument and song; the latter can be developed independently or can be

[21] P. R. Kirby, *'Some Problems of Primitive Harmony and Polyphony, with special reference to Bantu practice'*, S. African Journal of Science, vol. XXIII 1926, p. 951–970.

derived from an instrumental theme, and the unity between song and instrument is both tonal and rhythmic.[22]

Songs without instrumental accompaniment usually comprise only one line of melody and are sung either by one person or by a group in unison: their structure is particularly variable. A large group of melodies, perhaps the great majority of them, start from a high note and fall towards the tonal centre; they may then rise a little, after which they continue to fall to the next rest point. This can happen in two or more stages within the same melody. The sequence may be represented schematically in the following way:

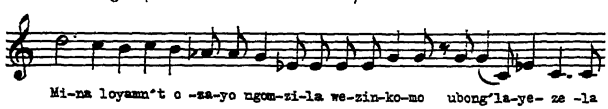


The melodic sequence, in two stages, may take this form in a dance song from Zululand:

This is a typical example, and in it we notice that the melody falls a fourth in both phrases. Distinct tonal centres are A and E.

Other melodies of wider range may occasionally contain an intensification of this sort:

Solo song (with Gourd-bow) (*Zululand*)



In the above hexatonic scale, which makes use of two semitone intervals, the uncommon interval B–A flat also occurs. Tonal centres are C and G.

But melodies can appear in a still more developed form not unlike that of the western song, following the common pattern: from below–rising–falling. We shall examine such a melody from Ruanda (Belgian Congo).[23]

It is a song in octaves, without instruments. A young African starts and sings the first six "bars" solo. He is joined in bar seven by a man's voice and both voices complete the song, which

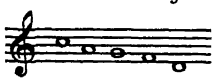
[22] Cf. F. Bose, *Musikalische Völkerkunde*, p. 90: "Die Instrumente wirken mit aber auf ihre Art und ohne melodische oder rhythmische Verbindung mit dem Vokalpart. Diese Heterophonie ist typisch besonders für Afrika."

[23] Appendix p. 232, "*Nimuze Tugweragwere*".

is then repeated seven times. The theme in the first six bars is built on the following motive:

In the second part (bars seven to eleven) the melody rises a whole octave and a new theme appears which takes the melody up to F. In the third part the first motive is repeated, though this time continuing further downward.

The melody is constructed on the pentatonic "original scale":



The falling motive dominates the melody, which in its developed form has been shaped quite logically according to the demands of form. We see here, too, how the pentatonic scale can well be the basis of a main melody of great beauty and dignity. Such a result has been achieved by using the pentatonic in both the high and the low "registers" (the upper-middle-lower tetrachords):

In this connection it is important to observe that *there is no key change in the course of the tune*; this is a fundamental rule of African melody composition.[24] In this, as in many other respects, the African is perfectly consistent; once fixed, the key is retained from the beginning to the end of the piece. (The revaluation and reconsideration this must imply when the African comes into contact with western melodies and western music will be dealt with later).

The melody quoted above is an outstanding example of the African's craft of melodic construction. The attention of the church musician is particularly drawn to such a melody because he seems to hear in a remarkable way an echo of the Doric mode. I shall have occasion to return to this topic in another chapter.

a) *Parallel singing*

Here we encounter a simple song technique: a melody intoned by a boy's voice, doubled at the octave by the entry of the

[24] A. M. Jones claims to have "come across one or two curious exceptions to this otherwise unexceptionable rule", *African Music*, p. 11.

man's voice. Everything proceeds in this song without either tonal or rhythmic difficulties. The parallel movement in octaves is thus finely expressed, not only as a strengthening of the sound but also as an effective enrichment of it.[25] Other kinds of parallel motion are particularly common in African music. Apart from octaves, one very often meets parallel fourths and fifths. Parallel thirds are perhaps not of the same originality and may possibly be ascribed to influence from European musical practice.[26] It is impossible to decide with certainty what the African is aiming at when he uses such a technique of parallel motion. Is he aiming at a reinforcement of sound in the common meaning of the term, in order to enrich the song harmonically, or has he any musical purpose at all in mind? Kirby takes up the question: What were the causes which led to man's discovery of the possibility of combining two or more "voices" or "parts".

He proceeds from the character of the Bantu languages as "tone languages" in which speech moves with rising and falling accents and describes a melodic line. "It would therefore appear to follow that a number of singers intoning a given verbal phrase simultaneously *must sing in parallel*, whatever the interval between the voices may be, in order that the sense of the words may be preserved."[27]

From this we may conclude that the primary function of such parallelism is not a musical one. There should thus be no question of any choice of interval in order to bring about harmonic effects during the earlier phases of this technique. We have earlier demonstrated, with reference to instrumental and vocal contexts, how a more involved type of music has focal points around which the melody moves. It is therefore perhaps natural to imagine that a feeling for the harmonic context developed gradually through the influence of the lower sounds of the harmonic series. As we have also seen, the African acquired a

[25] F. Bose, *op. cit.*, p. 64.

[26] F. Bose, *op. cit.* p. 66: "Terzenparallelen sind schon sehr viel seltener und meist nicht in genauer Parallelbewegung sondern mit tonal bedingten Stufenänderung, so dass sie sehr ‚europeisch' klingen, was nicht immer nur Zufall sein dürfte."

[27] P. R. Kirby, *'Some Problems of Primitive Harmony and Polyphony, with special reference to Bantu practice'*, S. African Journal of Science, vol. XXIII, 1926.

feeling for harmony at a very early date, from his use of wind and string instruments; this feeling for tonality gradually became stronger and stronger, and together with the confidence and stability of a melody which focussed on a note centre it eventually "implanted in man a feeling and desire for the simultaneous sounding of notes of different pitch".[28]

The parallel movement of parts is probably most accurately comprehended as being a factor in the sound of the music, without really being polyphony in the modern sense. We encounter conscious parallel motion in the first attempts at polyphony which occur in the Christian music of the Middle Ages. The first mention by Hucbald in his *Musica enchiriades* (ca. 900 A. D.) has led to the assumption that polyphonic music began in Europe at this time. Even though later research has shown that polyphonic song occurred in the Germano-Celtic north at an earlier date, the fact remains that parallel motion (*Organum*) and its predecessors embody a considerable degree of artistic maturity; we are in fact standing here at the beginning of a homophonous polyphony. When the *Organum* technique, through the crossing of parts, broke free from its thoroughgoing parallelism, it had acquired a new stylistic medium, as demonstrated in the Icelandic "tvisöngvar".[29]

This form of *Organum* song in parallel is commonly encountered in Africa, where the organal part can move both above and below the principal melodic line. In the former case the result is a song in parallel fourths: in the latter parallel fifths. It can probably be accepted that the fourth-fifth technique stands in a certain connection with what we have already said on the subject of the feeling for natural overtones, the lowest notes of which are the fifth and the octave. The examples quoted later will give ample opportunity for the observation of this parallel movement.

The melodies have many different forms: on the one hand there is the short phrase, consisting of a single little motive of two or three notes within a range which is less than a fourth; on the other hand there occur more richly constructed melodies with phrase- and period-structure. One meets with such short

[28] P. R. Kirby, *op. cit.*

[29] Appendix includes Ex. 64 from F. Bose, *op. cit.*, p. 192.

melodies everywhere and they be considered to be a genuine expression of African folk music. The opinion of von Hornbostel, when he maintains that "primitive melody in this sense is no longer found in Africa except in rare cases"[30] is fortunately not in agreement with the facts. Africa is still rich in folk music, even though one must seek it out in those villages which are untouched by European musical influence. But even when the tribes have been brought closer together by modern means of communication and customs, and even where European influence has made itself felt, the basic element of folk music has shown itself able to hold its own in the musical life of the people. A closer study of the melody from Ruanda quoted on p. 00 perhaps shows a certain degree of European influence in its structure, an influence which, from the musical viewpoint, must be considered good (see Ch. 00 for a further discussion of this). It is however important to note that both tonality and rhythm are firmly anchored in African tradition.

b) *Responsorial and antiphonal singing*

Neither pentatonic nor parallel singing can be considered typically African, as these are phenomena which have occurred in all parts of the world. It is worth noting that Africans in their folk music have retained their own scales, but this need by no means be interpreted as a sign of backwardness. The African has other means of expression, which may have contributed to the preservation of the old customs, among which may be numbered his special delivery technique and his highly developed sense of rhythm. Although his songs are usually inseparable from movement (dance) and the drum (rhythm) one can nevertheless speak of a vocal technique which expresses something specifically African.[31]

Vocal technique is based on antiphonal exchange between soloist (leader) and choir (congregation) or between the two halves of a choir, and can take different forms.

[30] E. M. v. Hornbostel, *African Negro Music*, 1928, p. 11.

[31] Under the expression "specifically African" we do not include the music of the Islamic north, which belongs to the Arabian-Persian civilization. The music of the Pygmies must also be excluded, as we know so little of their culture.

Choir repetition: The choir repeats the whole of the soloist's verse.

Refrain repetition: The choir repeats only the soloist's refrain.

Choir refrain: The soloist sings the first half-verse, and the choir continues with the second.[32]

To these may be added a fourth form in which the song is performed in full by the choir, when the choir is divided into two groups, one answering the other. These forms are naturally subject to a host of variations.

The song is set in motion by a leading singer. He intones his phrase and the others continue with a set response in chorus. The leader then varies his text while the choir repeats the same words over and over again. Thus the whole functions as a kind of *call* and *answer* (responsorial song).

The technique functions perfectly and the song flows on in a natural way without the leader doing anything whatever in the nature of conducting. Similarly, the answer from the choir comes perfectly and without hesitation. The mode of singing may at first strike the listener as being monotonous; this is, however, not the case as far as the participants are concerned; they are so much taken up by the song that it can seemingly go on for ever. Moreover the repetition as such probably constitutes a stimulatory factor in African music, and the African interprets it as both aesthetically acceptable and beautiful.

The technique which the leader uses contributes in no small measure to the variety; small deviations occur in nearly every one of the soloist's phrases, additions and embellishments which never leave the original key. The text of the solo song also varies, as the text itself is particularly well adapted for improvised interpolations. The content of the text is very variable and to the outsider it sometimes appears to be completely meaningless. It can in fact be a rigmarole, sometimes impossible to translate intelligibly, but often containing a hidden meaning for the African, whose language often makes use of circumlocutions or symbols. The participants follow and listen with intense interest to the leader's narrative: if it deals with an event from the life of a past chief, the tribe's glorious history or something of a similar nature, the basic content is naturally the same, although it can be

[32] F. Bose, *op. cit.*, p. 68.

Horn-blower, Ruvuzhe (S. Rhodesia) Tape 11:7. Photo: H. W.

reproduced in an intensely personal style. Further free improvisations may deal with topical events within the tribe or village community. The leader then gives free rein to his fantasy and powers of invention, acting as a narrator of current events, but also adding laudatory or ironic comments of his own. It is an intimate interplay between soloist and choir. The participants appreciate the wit and nod agreement, but neither the hand-clapping nor the refrain response are forgotten because of it. It is all reminiscent of a little sketch, a charming performance in the midst of everyday life, a pleasant form of social intercourse. It is a common meeting-point, an active, spontaneous event which includes something for everyone and at which everyone enjoys himself.

c) *Solo and choral response*

We shall first consider a simple song which is immediately accessible, thanks to its being written in a common measure. The whole song is made up of the phrases quoted in the Appendix.[33] The song is simple and its structure probably does not call for closer analysis, since it is built up in accordance with the European bar system, a structure which is also emphasized by the drum, here treated more or less in "a European way" (the beat corresponding exactly with the strong beats of the bar in the song). That the song is understood as being built up according to this system derives from the fact that the soloist inserts a number of syllables, varying from phrase to phrase, into the context of the basic bar system.

A song of similarly simple structure is "*Lama*"[34] in which the choir's response consists only of the notes D–A, though the soloist's phrase construction is richer than in the previous example. Each phrase contains six "bars", and thus there are twelve bars altogether—a number which recurs frequently in African folk music.

d) *Overlapping*

A characteristic feature of African vocal technique is the way in which the "response" follows the "call" of the soloist or the

[33] Appendix p. 233. "*Ninkutina*", AMR-record Trek DC 201.

[34] "*Lama*", AMR-record GB 1704.

choir; the response may in fact appear before the soloist has finished his phrase. Call and response intermingle to such an extent that one can speak of attempts to achieve something in the nature of contrapuntal singing. We have already encountered this technique in our earlier instrumental examples and we find it again in songs as "*Madongi*".[35] As in the previous examples, we are here dealing with a song of simple rhythmic form and in a definite bar system. We meet approximately the same technique in S. Rhodesia that we recently encountered in songs from Tanganyika and the Congo.

Neither rhythm nor tonality give rise to any difficulties for the western listener: it is a simple solo song in double time, with a natural response in the same time. As we see, call and response intermingle in exactly the middle of each phrase.

A rhythmic figure which serves to mark out the strong accents in each bar appears on the drum, which repeats it throughout the whole piece. In the middle of the song the soloist breaks off his melody and gives vent to a wordless grunting which he repeats with rhythmical regularity. This is presumably connected with the text and is probably intended to be a naturalistic imitation of a donkey's braying.

e) *Song and hand-clapping*

As a rule, songs are accompanied by hand-clapping. In the songs cited, hand-clapping coincided with the accents in somewhat the same way as the bar lines on the European pattern. Jones points out that "this is deceptive and not characteristic". We have, however, intentionally chosen songs of this type in order to come closer to African music by way of Euro-African practice. It is interesting to note that the African, subjected though he may be to European influences with regard to both tonality and rhythm has, following ancient native practices, retained his own song technique. This fact is also evident from the melody "*Henjerela ensenene*".[36]

Solo and choral response here occur in a form different from that found in our earlier quoted examples. One notices the insertion of detached notes at every sixth "bar" in the choir's response,

[35] Appendix p. 234. "*Madongi*", Cegato (S. Rhodesia).

[36] Appendix p. 235. "*Henjerela ensenene*", (Tanganyika).

whilst hand-clapping occurs regularly on the "bar accents". There is also a lack of agreement here between melody- and word-accent.

In "*Sara yange shurula*"[37] soloist and choir begin together, after which, according to the usual pattern, the two divide. Notice the variations in the soloist's phrases! Although the melody appears to be influenced by European ideas on the subject of scales, this judgement is by no means correct. The note B is in fact neither B nor B flat, but lies somewhere between the two. Again, there is no co-ordination between word-accent and melody-accent.

f) *Solo recitative—Slow choral response*

Songs are generally sung fairly quickly. However, the slow and solemn song of the type of "*Tererangoma*"[38] conveys something of the dimensions of the African community song. The effect is overpowering, an impression reinforced by the slowly gliding intonation (portamento) in the choir's response. Here is to be found yet another characteristic of African song, the soloist's tremolo on a high note. In this case it is carried out by a powerful female voice; the singer causes her voice to vibrate by moving her hands rapidly in front of her mouth. It is a vibrant song which can be most closely likened to ecstatic jubilation, perhaps with the intention of inspiring the participants to even greater activity. During the choral response the singers are similarly incited by shouts from the leader. The song is powerful and surges forth with great impetus: the voices sing in a slow tempo "*Ore hiye hayiyia*", ("Listen to the song"), an effect which is further heightened by the song rising (consciously or unconsciously) about one and a half tones (in three minutes).

g) *Speech melody—Song melody*

Many examples have illustrated the lack of agreement between word- and melody-accent which often occur in African songs.

This phenomenon is particularly common in the African folk song. On the other hand, it is perhaps this peculiarity which gives rise to the European's feeling of unfamiliarity when he

[37] Appendix p. 236. "*Sara yange shurula*", (Tanganyika).

[38] Appendix p. 237. "*Tererangoma*" (S. Rhodesia).

listens to African songs. He has difficulty in finding the connection between text and melody.

The languages of the Bantu peoples are so-called *tone languages*. The words have their special *melodic line* and it is the correct melodic line which makes the words comprehensible in the first place. Correct word intonation plays a much greater role in the Bantu languages that in most European languages, even though the latter are to some extent dependent on melodic principles. Thus if we can call the Bantu languages *tone languages*, those belonging to the western language groups can be characterized as *stress languages*. The difference is most striking when a combination of text and melody is called for. Among peoples who make use of tone languages, melodies normally follow the melodic line of the text. This, however, is not always the case when stress languages are used; whilst the melody can be developed with greater freedom, much more importance is placed on correct word-accent.

The connection between melody and words varies according to the character and metrical construction of the melody in question. In all vocal music there must be either a conflict or a compromise between linguistic and musical values. Musical accentuation is much more easily brought into line with word-accent in those types of song which have a free rhythm (recitative), in which no regular time-signature can be applied. In this case, words may be selected and arranged in metrical order, as is the case with European song.

In the case of tone languages reference has in the past been made both by musicologists and linguists to the fact that melodic rise and fall in song is correlated with that of the speech tone sequence of the text.[39]

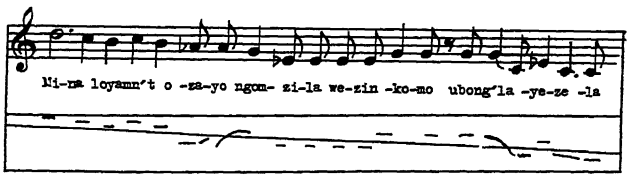
J. Rycroft has done research into the relationship between words and tone in the Zulu language, concentrating on a group of songs which in the main agree with the melodic material quoted in this work (see p. 98) as coming from Chief Buthelezi's kraal. He states that "in spoken Zulu, speech tones may be divided into two registers, a relatively higher and relatively lower one. In addition, voiced plosives and fricatives have a

[39] Cf. G. Herzog, '*Speech Melody and Primitive Music*', Musical Quarterly vol. XX, 1934.

pitch-lowering effect upon the syllables with which they occur. In normal conversational utterance there is a progressive fall in pitch, or 'downdrift', for successive tones in each register as the sentence proceeds, the lowest pitch being associated with finality."[40]

This is a constant fact of experience in Zulu songs: an explosive start on a high note, followed by a melody descending in stages. On this page we have quoted as an example the first line of an improvised solo song of that type. The song referred to is a nostalgic personal expression by Princess Magogo, widow of the late Chief of the Buthelezi clan and mother of the present Chief. She sings reminiscently of her love for her deceased husband and recalls anecdotes about him.

Rycroft attempts to set down the connection between the actual song and the word-melody of the text as read in this way:



Under the transcription of the song we find a representation of the relative pitch sequence typical of a spoken utterance of the same text. Only a slight modification of conversational pitch sequence occurs. "While keeping to the notes of a chosen musical scale or gliding between notes, the singer apparently chooses the most fitting of these notes to match the relative rise and fall appropriate to the text, and the melody appears to be directly inspired by the spoken form. Both the word tones and to a large extent the appropriate intonation of the text are here expressed musically."[41]

The more specialized connection between word-melody and song-melody is more or less lost when it is a question of songs designed for group performance. In the example quoted below we find a good compromise between melodic structure and word

[40] J. Rycroft, *'Linguistic and Melodic Interaction in Zulu Song'*, Lecture in London, 1958. (Notes by H. W.)

Cf. K. E. Laman, *The Musical Accent or Intonation in the Congo Language*, Stockholm 1922.

[41] J. Rycroft, *op. cit.*

tone requirements. The typical form of these group-songs recurs constantly, a simple antiphonal song constructed by causing the two phrases to overlap (see above) each other to such an extent that they almost entirely coincide (the second phrase commencing before the end of the first phrase, and the first phrase entering again long before the response is completed, thus producing a simple form of counterpoint).

"As regards time values and accentuation, it seems to be general in all folk music that songs for communal performance should necessarily be constructed around a strict basic metrical scheme which enables the singers to keep together. Since most Zulu traditional songs are used as a basis for dancing they tend to follow a metre dictated by the bodily movements of the dance. The words of the text are not necessarily selected so that they fit the metre, however ... Occasional stress displacement, and the extreme length distortion which seems to constitute accepted Zulu practice, is in direct contrast with our own metrical conventions."[42] In European practice a distortion to such degree as constitutes a reversal of length and stress is generally considered inartistic.

If we examine the piece above we find that in the first word syllable lengths are entirely reversed. "The first syllable coincides with a light or *off-beat* dance step, and is held over until after the succeeding heavy step. The next syllable, which is a root, receives its due stress of the heavy dance step. Similar syncopation between word stress and dance step recurs half way through the phrase. We have here a simple example of the so-called deliberate off-beat correlation between vocal line and percussion

[42] *Ibid.*

metre which has been cited by many writers as typical African practice.[43]

As we have seen, these typical elements are also to be found in songs and dances from other parts of Africa.

4. Rhythm

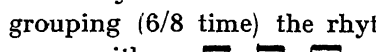
a) *Hand-clapping*

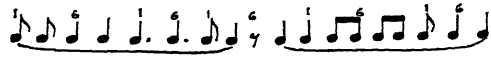
We have seen above that African songs are often accompanied by hand-clapping, which is performed with metronomic precision. In the examples quoted, the clapping has coincided with what, referring back to European practice, we have called the "bar accents". But there is far from unanimous agreement between clapping and accent in African music-making; it may rather be the case that hand-clapping is carried on without the European, in the majority of cases, recognizing any connection between clapping and accent. Sometimes the clapping begins only when the song is well under way. During the first period the listener may well imagine that he has penetrated into the musical heart of the piece—then the clapping begins and all his preconceived ideas of "beat" are upset! That the European is confused is an understatement when applied to what he experiences in the face of such an unusual rhythmic idea as clapping which seems constantly to occur in the wrong places! But there is nothing in its precision with which one can find fault; everything functions with absolute perfection, whether the clapping pattern is simple or more complicated. The African is supreme in his mastery of rhythm; we might even begin to speak about contrapuntal rhythm in this connection, since independent voices appear as rhythmic lines and weave a strange pattern of rhythmic excitement and vigour.

In our previous examples we have seen how a simple rhythmic background can be produced by regular hand-clapping which falls on every other or every third "beat" (corresponding to what we are accustomed to call double or triple time). The clapping varies according to the tempo of the song, from about 60 per

[43] *Ibid.*

minute in a slow tempo to 75–80 in a moderate tempo and finally to a maximum speed of about 120–140.

What is at first a hidden connection between melody-rhythm and clapping can be studied in the example on p. 000, the song "*Ngeni ngwana wano*".[44] The greatest obstacle in the way of understanding this connection is perhaps the fact that word-accent and clapping do not coincide at the essential points 1) and 2), especially not at the latter. We notice that the hand-clapping moves in a comparatively slow triple time, and that the melody takes its free rhythmic form from the relation in which it stands to the clapping. The imaginary three-time appears in two variations This may become clearer if we start from the common six-pulse grouping (6/8 time) the rhythm of which in African music becomes either  It is noteworthy that the above melody contains both these rhythmic groups, which gives the song a smooth, quiet character. An alteration in the rhythm of the third and fifth "bars" produces a syncopated phrase ending. The first phrase (= three bars) comprises three against six pulses, the second phrase (= two bars) two against six pulses. The form of the song is logical and simple: The leader sings a phrase of four "bars", echoed by the choir, which continues with its response in a five-bar phrase which lies a fourth lower. This response is repeated by the choir, after which they repeat the whole song, with the above-mentioned repeats. The rhythmical scheme is as follows:



The leader's task in a melody of this type seems to be to keep the song flowing, which he does by making interpolations at the end of each phrase, as is clear from C^1 and C^2. It is some time before the rhythmic context, which at first appears so complicated, falls into a recognizable pattern. This impression of complexity stems largely from an attempt to reconcile the seemingly irreconcilable text-rhythm and clapping, which clash particularly in the fifth bar. Nevertheless it is the handclapping which finally determines rhythmically the whole course of the melody, which

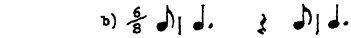
[44] Appendix, p. 237. "*Ngeni ngwana wano*" (Tanganyika).

only becomes fully intelligible through the clapping. Without it, it would have been impossible to make any sort of written record or achieve any understanding of the course of events.

We must pay attention to three distinct rhythmical patterns, which are played against each other simultaneously: (i) The rhythmic form of the the melody, which varies from bar to bar, (ii) the steady rhythmic "beat" of the clapping, (iii) the word-rhythm, which is executed in its own way without being bound to the rhythm of the "beat". It is important to remember that the clapping does not contain any form of stress. "Its function is to act as an inexorable and mathematical *background* to the song."[45] But this mathematical order is not recognized as compulsory. The melody develops absolutely freely and the European listener observes with astonishment how simply and naturally the African acts, completely relaxed and balanced in the carrying out of a rhythmic process in which he has no master. The most outstanding characteristics of African music can be summed up in one phrase: rhythmical freedom which is obedient to its own rules.

Hitherto we have only dealt with such songs as have as rhythmic background handclapping with regular beats (double time). In addition, though, there occurs simple hand-clapping with regularly recurring uneven beats (triple time) which A. M. Jones reproduces in the following way:

a)

b) 

It must be pointed out, however, that the songs are not therefore compelled to move in triple time; still less does it follow that the hand-clapping should serve to accentuate some strong beat—as one is tempted to assume when the clapping rhythm is summarized in the above way. To avoid such a misunderstanding, the clapping rhythm should perhaps be recorded in the following way:
(Here, on the other hand, one should beware of regarding this triple as a syncopation.)

There is just as little co-ordination between word- and melody-rhythm and handclapping in songs of this type, as will be clear

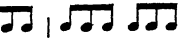
[45] A. M. Jones, '*African Rhythm*', Africa, XXIV no. 1, p. 28.

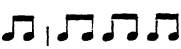
from the example "*Kutali mpa ku Stopi*",[46] but the song has been given another rhythmic background, and when one becomes more familiar with the melody and its rhythmic structure one appreciates that this triple rhythm is the only one possible—in spite of the fact that it seems to work without any direct connection with either word- or melody-rhythms. At certain points, word-accents and melodic stresses coincide with the clapping, but this appears to be due to pure coincidence when it does occur. The whole song shows, nevertheless, co-ordination in the smallest detail. For example, the difference in time value of the last syllable of the word *cikolola* between its first and its later appearances may be noticed.

The musical form is simple: repetition of the two phrases, following the scheme a, a, b, b.

b) *Clapping patterns*

We have so far studied songs the rhythmic background of which consisted of handclapping according to a simple "time-scheme", in either double or triple time. We have shown, too, that there is a certain tension between the word-, melody- and handclapping-rhythms; this means that this simple form of handclapping and song already involves a degree of rhythmic combination which is advanced by western standards. But the African is by no means content with this simplicity: he desires something more exciting and interesting in order to give full scope to his rhythmic capabilities, and so creates *rhythmical patterns*, making use of his supreme mastery of free variation. As we have seen, African music often utilises twelve-pulse melodic phrases, a form which of course also occurs in western music, in which a twelve-pulse phrase usually takes the following rhythmic form:

a) $\frac{6}{8}$ 

b) $\frac{3}{4}$ 

According to the rhythm-consciousness of the European, handclapping would occur at the quaver-groups. The African can naturally perform this simple rhythmical task, but seldom does so with any great enthusiasm (experience in school teaching

[46] Appendix, p. 238, "*Kutali mpa ku Stopi*" (N. Rhodesia).

proves this). He feels that there is nothing whatever to stop him from grouping the twelve pulses in another way, according to any one of several different patterns. A twelve-pulse pattern which occurs in large areas of Africa[47] is as follows:

This pattern is repeated throughout the song:[48]

It represents a rhythmic freedom which lies far above the conformity of the westerner to fixed groupings according to simple rhythmic schemes. In addition, there exists a charming example of this type which is performed independent of word- or melody-accents. Complete freedom from our simple western beat and accent forms is experienced constantly. In songs of this type there is a contrapuntal co-ordination between melody, text and clapping rhythms, the performance of which lies beyond the technical ability of the westerner. It is a sign of healthy humility to confess one's inability when faced by songs of the type quoted in "*Mushabangilo basa*".[49]

In this example there appears to be a certain degree of co-ordination between the word-rhythm and the handclapping on the words "*Mu - sha - ba - ngi - lo basa*" when the leading singer intones the song. When the choir enters at the word "*kwee-nda*" they have no support whatever from the clapping, though. This typical crossing of word-rhythm and clapping-rhythm enters with the final words "*ngombe namuyanzya*".[50]

c) *Combined clapping patterns*

Africans are masters in the art of combining different clapping patterns. The choir is here divided into two different clap-

[47] A. M. Jones, '*East and West, North and South*', AMS Newsletter 1954, p. 59.

[48] As a useful practice in the rhythmic understanding of songs of this type the example on the preceding page may be used: the right hand plucks quavers at a speed = 140/min., whilst the left hand produces the rhythmic scheme indicated by the quoted pattern.

[49] Appendix, p. 239, "*Mushabangilo basa*" (N. Rhodesia).

[50] A. M. Jones, '*African Rhythm*', International African Institute, Memorandum 1955, XXVII, p. 33.

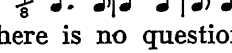
Man singing with *Civurera* and *Hosho*. Tape 15: 1–3. Musume (S. Rhodesia). Photo: H. W.

ping groups which each produce a "simple" rhythm such as, for example, three against four:

If three-group clapping dominates, a triple of an interesting type is the result, and we see that a syncopation appears in the second "bar". None of the groups strikes a syncope but the result is nevertheless a syncopated rhythmic phrase:

If four-group clapping dominates, the following is the result:

Now comes a syncope in the third "bar":



It must be remembered, however, that there is no question of certain "beats" being accentuated. The question then arises: What is the African aiming at in these combined rhythms? The question cannot be answered with certainty, but it seems that a synthesis of the clapping patterns of the two groups is being consciously aimed at. It is perhaps not wrong to imagine that the same result is heard above the clapping of both groups. When we consider in addition that they can sing their melodies and texts simultaneously in different rhythms without a trace of strain, we sense the presence of a rhythmic consciousness which extends far beyond anything which the westerner possesses.

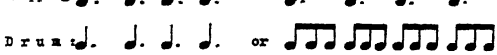
Steady clapping in threes or fours can be combined with the free pattern above. The result is as follows:

d) *Cross-rhythms*

In our previous examples we have already noted rhythms which cross each other. These cross-rhythms are, however, en-

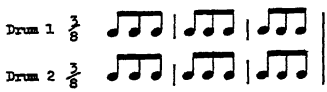
countered in their most refined forms in the course of *drumming*. One drum is often brought in to accompany song or dance but two, or even three, are more common.

If a drum accompanies a song, it will often follow the simple rhythmic scheme of the handclapping:



This is analogous to simple western practice, and is hardly developed at all rhythmically.

If two drums were to be employed simultaneously, the following combination might possibly be expected:



However, nothing of this nature occurs in African drumming. From the African viewpoint it would be meaningless and devoid of all capacity to stimulate or challenge. Again we can see the African's capacity for rhythm in action: if drum 1 is beaten in accordance with the above scheme, drum 2 may to the same extent beat out the same simple three-pulse rhythm, but with the great difference that *the main beats of their respective rhythms never coincide* even if both are beaten, for example, in 3/8 time. This is achieved if the second drum chooses as its main beat the second or third beat of the bar established by the first drum.[51] If both drums were to produce steady quavers in 3/8 time the result would thus be:

a) Drum 1.
Drum 2.

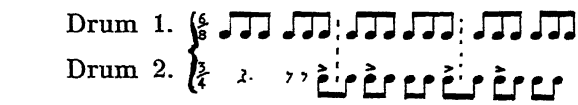
or

b) Drum 1.
Drum 2.

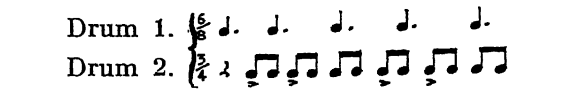
The above is a schematic representation of how this cross-rhythm operates. However, a combination of steady rhythms of this type is not met with in practice; even if the first drum were to follow this rhythmic scheme, the second would follow another

[51] Cf. A. M. Jones, *African Rhythm* (*op. cit.*), p. 40.

pattern. A much more interesting combination occurs if the second drum changes over to the following grouping:

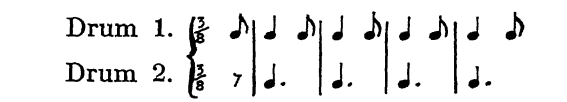


A mass of rhythmic combinations may be produced this way. One variation of the above is as follows:

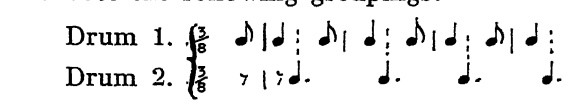


or if drum 2 stresses the quavers as follows:

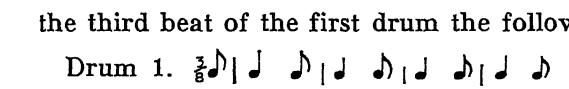
As we see, the main beats of the drums do not correspond, and this fact constitutes a vital point of drumming technique. Such a grouping of drums in triple time would be unthinkable to the African:



As crossing of the beats must be established, he would perhaps choose the following groupings:



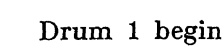
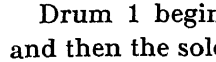
The main beat of the second drum falls on the second beat of the first drum. If the second drum enters with its main beat on the third beat of the first drum the following result is obtained:

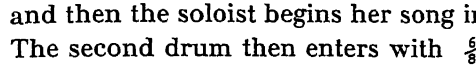


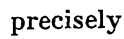
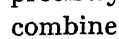
The first and second drums usually carry on their simple rhythms throughout the whole piece.

As an example of how the two drums co-operate in a song, we may refer to "*Vanwe vhayafunana*"[52] in which a woman leads the singing, answered by a crowd of children.

[52] Appendix p. 240, "*Vanwe vhayafunana*" (S. Rhodesia).

Drum 1 begins with  and then the soloist begins her song in rapid quavers (= 100/min.). The second drum then enters with  precisely on the sixth beat of the first drum, and thus they combine in the following way:



During the course of the song Drum 2 changes the rhythm to  . Occasionally it is the first four quavers which are strongly stressed, the first beat being given a special stress which gives the drumming a dynamic effect: 
The handclapping is steady and coincides with the even tempo of the first drum.

As far as the tunes sung by the leader and the children's choir are concerned, the main point to be noted is that they make use of a seven-note scale, and are very limited in range. The children's reply, though, takes a much richer form in the range f^2 to a. Especially interesting are the great leaps down from d^2 to f^1 and up from the same f^1 to e^2 (a major seventh!). We also notice how call and answer overlap. It is a lively song, and is sung while the children dance. The darker tones of the woman's voice provide a charming contrast to the children's bright and relaxed voices.

The drums and the clapping integrate the whole. A special effect is produced when the second drum changes the six-group's division into 3/4 time. That it comes in with full power on the sixth beat of the first drum seems to be just what all the dancers are looking for.

If percussion instruments were to be introduced in the same way into the musical curriculum of a European school, the result would in all probability be sheer chaos. In the first place, the drums' cross-rhythms would be generally confusing and any attempt on the part of the second drum to set off using an African type of cross-rhythm would be the last straw!

In order to allow drumming its full scope, a third drum is required, manipulated by the *master drummer*. He is the improviser who with consummate freedom conjures forth new rhythms which are integrated into the whole in an inexplicable way.

If anyone wishes to become acquainted with the techniques of African drumming he cannot do better than study some of the works of research which have been carried out in this field. A. M. Jones has discussed the Icila dance of N. Rhodesia in detail,[53] and in this typical work one can follow step by step the development of the African score. Here we may recall just one such detail, the playing together of the two drums:

Drum 1 (*Icibitiku*).
Drum 2 (*Akache*).

Once the dance is in full swing the master drummer enters with his improvised rhythms. In his list for the third drum (*Ikulu*) Jones has no less than eight varying rhythms which occur during the course of the dance.

The whole score, which is performed by two crossing clapping rhythms, song and three drums, is a miracle of rhythmical synchronization. "This is indeed the heart of African music. It is here that we westerners must sit at the feet of the African musician and learn from him the untold possibilities of the free exploitation of rhythmic interplay with non-coincident main-beats."[54]

e) *Xylophone-rhythms*

Approaching *via* African instruments, we have tried to come into contact with something of what is essential in the keys, scales and rhythms of African music, though a limited number of instruments have here served to illustrate our study. The range of African instruments is nevertheless rich in number and variety. Among the so-called *percussion idiophones* we meet, apart from the recently discussed mbira, a number of *rattles* and instruments ranging from the simple percussion sticks, rattling vessels and bells to the distinguished xylophones. Among *aerophones* are flutes of various types: open and stopped end-blown flutes, transverse flutes, end-blown and side-blown trumpets. The *membraphones* include various types of drums, and finally among the *cordophones* we have the many stringed instru-

[53] A. M. Jones and L. Kombe, *The Icila Dance*, AMS 1952.

[54] A. M. Jones, '*African Music*', *African Affairs*, Vol. 48, Oct. 1949, p. 295.

Enanga-player, Ndolage (Tanganyika) (Tape 22: 1–4). Photo: S. Näsmark.

ments: musical bow, zithers, bow-harps, bowl-lyres, fiddles, etc. Among the latter group the *African zither* (*enanga*) is deserving of special mention. It occurs above all in Central Tanganyika,[55] and is a so-called Trough-zither, the strings of which are played both by the thumbs and by the other fingers, whilst its melodies are often constructed in a fashion similar to those played on the *mbira*; its tone, however, is softer and richer than that of the *mbira*. The *enanga* is a solo instrument to which the soloist sings narrative ballads which are always received by the listeners with rapt attention.

The instruments in the large ensembles are, apart from the drums, *Xylophones* (*timbila*) used to perform tunes in orchestras of any number of players from five to thirty or more.

The wooden pegs which are placed on the underlying supports are of different length according to the pitch desired. To make the tone richer they are provided with resonators. The "tangents" are struck with special rubber-headed beaters.

The most complete description of the xylophones and their use has been given by Hugh Tracey in his book "Chopi Musicians".

[55] M. Trowell and K. P. Wachsmann, *Tribal Crafts of Uganda*, 1953.

The author there says that this music among the Chopi people (Portuguese East Africa) and their dances constitute "probably the most advanced example of African artistic endeavour in the southern part of the continent".[56]

Among the Chopi people there are five different types of *timbila*, one for each of the different registers: soprano, alto, tenor, bass and contrabass. These instruments overlap each other in range and tone areas, and thus cover more than four octaves. The treble xylophone has from twelve to sixteen notes; the alto instrument, which is the most commonly played, has three or four extra notes under the range of the soprano; the two intermediate instruments, continuing downwards, have each ten to twelve tangents; and finally, the double bass instrument has only four tangents. The leader usually plays an alto xylophone, which he handles with great virtuosity, especially in the cadenzas.

The Chopi use their xylophones in connection with those dances known as *Migodo*. It is of special interest to remember that new *Migodo* are composed with almost unfailing regularity every two years or so.[57] It is thus an art type which still lives on, in full contact with popular music-making. A *Ngodo* is an orchestral dance in nine or eleven movements, each of which constitutes a clearly demarcated part and takes up only a few minutes. The complete performance of a *Ngodo* takes about 45 minutes. The basis of the dance is an extensive popular lyric, the content of which can be gay or serious but which usually mirrors events from the life of the community. The verses often contain criticisms of authority or of members of the community but the performance is usually full of good humour. In this respect these performances often fulfil a social function in a community which may possess neither newspapers nor any other publications. It may be considered as a kind of theatre in which daily events are brought into the public eye and discussed.

But the dance and the music are naturally the main things in these performances, which mirror the African temperament in a singular fashion. To hear the full xylophone orchestra, consisting of a dozen or more xylophonists, is quite an experience. The very sight of it is striking: the background, with its bass

[56] H. Tracey, *Chopi Musicians*, 1948 p. 110.

[57] H. Tracey, *op. cit.* p. 2.

instruments; in front of them the other instruments in rows, at one of which sits the leader. He takes up his hammers, tests the rows of tangents in order to make himself familiar with the instrument, and intones a prelude, on this occasion with great care and in a measured tempo. There may then be an effective pause, after which he lifts both hammers and strikes the instrument with them with all his power. This is the sign for what immediately follows: the entrance of the whole orchestra, as it goes into action and the first part of the dance begins. Two figures are to be seen in front of the players, accompanying the rhythms of the dance with special rattles. Finally, at the very front, the dancers with their leader, a whirl of trim bodies moving with a suppleness and a grace which is absolutely captivating. The onlooker is perhaps most of all fascinated by the dance with its intricate turns, and by the dazzling spectacle of people in colourful ribbons, beads and feathers. But what would it all be without the music? As always, one is gripped by astonishment when faced by something almost miraculous: it is the principal melody first played by the leader which is tossed from one instrument to another, now in counterpoint, now making a firm bass in the lowest xylophones, returning as a *basso ostinato* with a variety of variations above in the other instruments. Here there is an unfailing command of changing rhythms in different hands, each ready to perform his own distinctive rhythms. The balance between one rhythm and another, and between melody and counter-melody, is perfect. Even though the improvisations of various players may vary so much, all listen with rapt attention to the leader. They must in fact be prepared in all circumstances and at all times to follow his intentions. Sometimes there may come the signal for playing in unison, when all improvisation must cease; sometimes the dance is changed and takes an entirely different form, and sometimes there is a change from dance to song. The leader directs the orchestra without giving any visible signals; the players have merely to listen to the leader and follow the signals which are conveyed through his rhythm and melody. But the whole is characterized by co-ordination and precision, and the musicians seem to be guided by a sixth sense—in this case an overwhelming sense of rhythm.

Xylophone playing is a musical activity which requires many years of training; it is only those who have begun to play the instrument in childhood who become first-rate musicians. The player who lacks this basic training is hardly likely to fulfil his ambition and become a leader.

Xylophones can be heard in various parts of Africa. That this music has a strong power of attraction is also shown by the fact that it is assiduously cultivated among the mineworkers in Johannesburg. Tracey mentions that in 1944 there were more than 50 orchestras of *Timbila* players and dancers on the goldfields. Among the 6,000 or so Chopi at this time there were no less than 780 active musicians regularly participating in the performances arranged each week, and this figure does not include the hundreds of dancers for whom they played.[58]

It has been of great importance for the practice of music in the mining areas that the companies have shown great interest in this form of recreation. Many of the mining companies have built large arenas similar to Roman amphitheatres, each capable of holding 2,500 spectators.

Ensemble playing has here reached a high degree of development. To speak of primitive music in this connection would be nothing less than degrading to African folk music. The experiments which have been made in the ecclesiastical field show that this music has exalted aims and is concerned with more than mere entertainment (see Ch. VII).

[58] Cf. H. Tracey, *African Dances of the Witwatersrand Gold Mines*, 1952.

II

MUSIC IN AFRICAN SOCIETY

1. Music in everyday life

Music plays a very important role in the daily life of the African; it is in fact one with the whole course of his life. Music has a social function, so much so that it can hardly be either understood or estimated correctly if this connection between music and African community life is overlooked.

But if everyday music is to flow, it must be the spontaneous expression of those feelings or events which it seeks to emphasize. It is not possible to travel through the African villages and expect to hear song and music flowing freely under all circumstances. Music is often the interpretation of a course of events, and when nothing is happening, the music is usually missing. Sometimes the songs, too, may stop, as occasionally happens when the European comes on the scene in order to listen to them! As we have earlier indicated, the listener does not fit into the African pattern in the same way as in Europe. It is difficult, moreover, for the African to free himself from the compelling idea that his music is in every way inferior to its European counterpart. If this inferiority complex can be disposed of, and if an attempt can be made to convince the African that his music has an intrinsic value of its own, the balance may possibly be restored. Then his music can be free and uninhibited without the listener feeling that he is interfering.

We have seen how African music has an enormous range of expression. This applies equally to the melodies and to the way in which they are treated. When African song melodies are discussed, a judgement which is so often met with as to be almost axiomatic is that they are poor and underdeveloped. Is this not altogether too categorical? Have not the examples we have produced shown that in this field African music exhibits considerable variations in style, from simple to richly-developed melodies?

These are by no means lacking in powers of expression, and are able to reflect in various ways the mood which each tries to convey. Thus there are joyous, carefree melodies, which only exist to be expressed in a rhythmical context, often pouring forth rapidly and softly. But there are also heavy melodies, expressing sorrow and pain, and festal melodies, which are sung at special feasts and celebrations.

Whatever form the melody may take, it nevertheless can only be finally explained in conjunction with its rhythm. It sometimes seems as though melody and rhythm had nothing to do with each other;[1] this is the impression which is gained from the first hearing. A closer study shows unmistakeably, however, that there is a remarkable degree of co-ordination, a discovery which each investigator makes afresh. Concerning the rhythm, it may be said that this depends on the purpose for which the music is intended, and that here, too, the African expresses himself spontaneously.

But this spontaneous music inevitably gives rise to movement, and bodily movement develops into the dance. When we talk about African dancing, we must bear in mind that the African dance as a phenomenon differs in most respects from the European. It must be remembered that in Africa, as in other parts of the world, the dance has a double function, being partly recreation and enjoyment, and partly belonging to religious custom and practice. The African is well aware of the distinction between religious and secular dances. "The purpose of the secular dancing is pleasure only, while the purpose of religious dancing is so to induce a devotional frame of mind and even the ecstasy of the so-called possession of the spirit."[2] But even the purely technical aspect of the dance is completely different in Africa and Europe. The African dance is either a solo dance or a group dance, or a combination of the two. A dance for two people in the European sense does not exist. Groups of women dance

[1] "Dans le chant et même dans les chœurs, la mélodie n'est pas effacée par le rhythme. Le rhythme et la mélodie ne sont pas toujours parallèles, ils ne suivent pas la même ligne, ils coexistent sans se confondre." O. de Bouveignes, *'La Musique Indigène au Congo Belge'*, AMS Newsletter 1952, p. 19.

[2] H. Tracey, *Ngoma*, 1948, p. 8.

opposite groups of men, without the two coming into contact with each other. This gives the African dance its character of *dignity* and *solemnity*, which is seldom encountered in Europe, apart from the noble social dances of former days.

The African dance can be slow, with little movement; often danced on one spot, as for example in the wedding dances of Zululand. It has grace and flexibility, and expresses relaxation and the freedom of the body. At other times it can be violent and suggestive, as when associated with spirit-possession. But in all circumstances it is the expression of spontaneous feelings. The leader creates the pattern of movement which the occasion demands, and this is spontaneously followed by all present. "He or she creates dancing, unfolding it in his or her own moving art."[3]

This spontaneous creative ability is a characteristic of everyday African music. It may take the most delightful forms, as when a newly-heard melody is at once sung, not merely in its original form, but together with others "in parts". A second or third part is immediately added to the melody, without any form of instruction being given as to how this is to be done. This seems to be an inborn ability.[4]

The big sister (nine years old) has been left alone all day with a six-month-old baby. The baby starts to cry, but quietens down on hearing the big sister's improvisation:

"*Thula, mtwana*
Umam' uzobuya
Umam' uyosebenza.
Thula, thula, thula."
(Stop crying, baby,
Mother is coming,
Mother has gone to work.
Stop crying, stop crying.)[5]

Music follows the African during all the changes of his life, during the various seasons of the year, through the whole day from early in the morning to late at night; it is scarcely inter-

[3] O. de Bouveignes, '*Les Dances Nègres*', AMS Newsletter 1952, p. 28.

[4] L. Longmore, '*Music and Song among Bantu People*', AMS Newsletter 1953, p. 21.

[5] L. Longmore, *op. cit.*, p. 21.

rupted through the sequence of all those vital occasions when the African eats, or rests, and above all when he drinks.

But the African was the object of song before he came into this world, and songs are sung to his memory after he has left it.

A baby is expected: it is the witch-doctor whom the young woman approaches in order to be assured that she will have a successful delivery. She understands nothing of the strange ceremonies which he performs, but she listens to his song. Sometimes it resembles a recitative, sometimes a monotonous melody, sometimes the sound of an ancient hymn. But he promises her joy: she shall be a mother! The witch-doctor dances and sings to make sure that all will go well, and she dances and sings herself; perhaps, too, her husband joins her. Afterwards, when her family, or possibly even the entire village, dances and sings with her, she gives the witch-doctor his reward, for now she is sure, now she feels happy.

The baby is born: a new reason for rejoicing among the nearest relatives, but also in the village as a whole. The witch-doctor has returned; he has been called in by the father. This invitation may also be transformed into song while they await his arrival. "*Wa dana nganga*" ("He has called the witch-doctor! He has seen the medicine-man, he has seen him!").[6]

When it has all come to a happy conclusion, everyone drinks to the health of the father, and this is naturally expressed in song and dance. "*Harare we*" ("We play as we drink. Beer makes us happy! Let us drink and be happy!").[7] The drums have been brought out. They swirl in rapid quavers, and weave their pattern of cross-rhythms; the dance begins. The youngest are also allowed to be present, provided they do not strike up their own songs. We wonder whether they are thinking of themselves or their parents while they are singing "*Vanwe Yhayafunana*", ("They love one another").[8] And why should the drums not be used when the young folk are singing and dancing?

The witch-doctor returns frequently, and pays many calls, and inevitably does so if the worst should happen and the young mother should die in childbed. The ritual for the sorcery to be

[6] Appendix p. 241, "*Wa dana nganga*", Cegato (S. Rhodesia).

[7] "*Shangara*", Gwehanga (Musume, S. Rhodesia).

[8] Appendix p. 240, "*Vanwe vhayafunana*", Nuli (S. Rhodesia).

Izangoma-dance, Silanda (Zululand, S. Africa) (Izangoma-songs, Tape 1 A: 7–8). Photo: H. W.

used at such times varies, as do the songs and dances with which the women express their sorrow that a child has been born who now has no mother. Perhaps the husband sings in despair, "I cry for my wife, *Mai vaJerina!* When I think of her, I wish to die. The body is dead, but my heart does beat."[9]

The baby soon has its own *cradle-song.* In several tribes, the child is named according to the day of the week on which it was born. In this way, a cradle-song can be linked to a particular day of the week. The rhythm is extremely variable, but it may be simple, as in "*Eru, eru*", from Ruvuzhe, in Southern Rhodesia.[10]

A baby is not left to lie in its cradle at home all the time. It is just as common for the mother to take the child with her, supported on her arm or, more frequently, firmly tied to her back. The baby follows its mother's movements as she works on the plantation or in the fields, when she squats to grind maize against a stone, or when she hoes in the fields. She sings as she works, and the song, together with the steady rhythm, soothes the baby to sleep.

By the time he is four or five years old, the baby has left the cradle, and mounted the first rung of the social ladder. He may have brothers or sisters, who soon teach him games and songs. There are songs about the animals and birds in the forest.

One song tells of the woman who would not work in the fields, another of the beggar to whom nobody would give alms. They imitate the grown-ups in their daily work, "*Vasikana kanga mapfunde*" ("The girls roast maize to get food").[11] These are handy subjects for singing and dancing games, where question and answer alternate, and they ensure that the technique of singing is learnt in a child's earliest years.

He soon learns to play such instruments as the other boys allow, following the particular rules of the part he is to take: to beat the drum, to blow a buffalo or antelope horn, or to play the flute. Perhaps at this time, too, he starts to make his own instrument, on which he picks out his own melodies (cf. flute-melodies on p. 223 ff.).

Instructed by his friends, he begins to learn to dance, beginning

[9] "*Mai vaJerina*", Gwehanga (Musume, S. Rhodesia).

[10] Appendix, p. 242, "*Eru, eru*", Ruvuzhe (S. Rhodesia).

[11] Appendix, p. 243, "*Vasikana*", Makereni, Cegato (S. Rhodesia).

with the simpler dances, and later the more difficult ones, possibly even the war-dances. It is a great experience for him to be able to sing at the top of his voice with the older members of the tribe.[12]

But he listens to other songs as well. It may be that his father sings to the spirits, when his son lies ill. "I pray that the spirits heal my son. I wish my father had not died. He would have been with me in my troubles."[13] Or a song may have quite trivial subject-matter. "Get out of my house!" sings the angry woman, as she chases her husband out of the hut (to the accompaniment of two *mbiras*!).[14]

The African possesses great skill in the art of imitation, and he can apply himself to it with inexhaustible patience when he comes across something which he feels that he must learn at all costs. He knows that in a little while he must appear in public, first in front of his friends, then at the village feasts. His ambition is to be like the others, preferably a little better or, if possible, outstanding; this leads him to give of his best in order to be able to perform gallantly and gracefully.

The girl dreams of the future, and prepares herself for her coming duty as a mother. She goes with her mother out into the fields, and sings with the women in the choruses which accompany the daily work, the rhythm of the spade and hoe, and which make the work seem lighter during the burning heat of the day. When evening comes, she joins her friends in games and dancing.

The lad soon learns to join in hunting or fishing expeditions. He goes with his father to his work—if his father is in the habit of going to work!—and he dreams of the time, soon, when he will be grown up. Above all, he dreams of war. It is only a man who can bear a sword and a bow. He soon begins to play war-like games; he learns to dance like a warrior and sing like a warrior.

And all this is fast bound to the drum: it was the drum which used to direct the warriors in battle, it was the drum's rhythm

[12] Appendix p. 244, "*Ngandirwirei*", Makereni, Cegato (S. Rhodesia).

[13] "*Nurunduru*", a song to the spirits. Gwehanga, Musume (S. Rhodesia), Tape 20: 1.

[14] "*Ngaribwe mumba mangu*", Gwehanga (S. Rhodesia), Tape 19: 14.

Zulu woman weeding, (Weeding-song from S. Rhodesia. Tape 20: 6).

Grinding, Gwehanga (S. Rhodesia) Tape 20: 6. Photo: H. W.

which inflamed the people, and sent them to war against the enemy, it was the drum which strengthened the timid, and which won victory. Without the drum, there would be no war, no war-dances, no war-songs. Even today, it is the drum which determines and accompanies the great events in the life of the tribe.

But the time of games is soon over, and the time of *initiation*, under the supervision of special teachers, draws near.

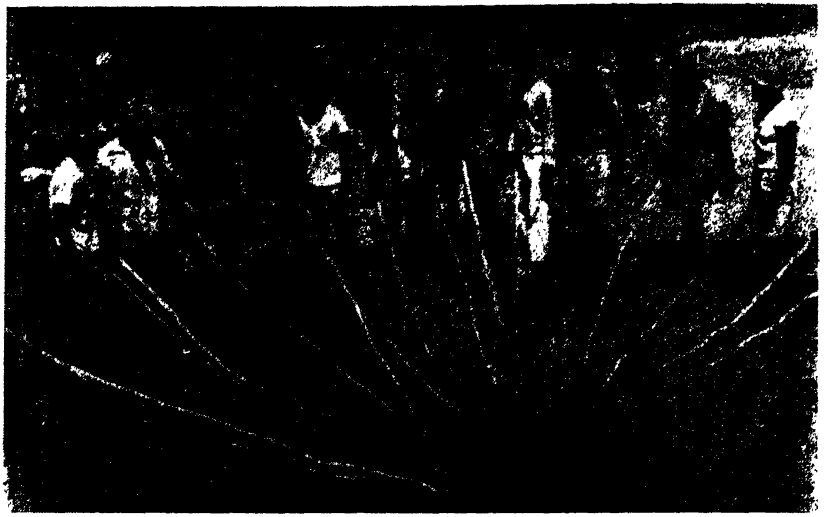
Schools of initiation vary both as to the kind of instruction given, and as to their length. In general, the young are segregated for a few months, living in great privacy away from outside contacts. Here they are taught the traditions and customs of the tribe, how to conduct themselves toward the chief and toward their elders, how to respect others, and what others require of them. They are taught the necessity of endurance, of courage and of honesty, and introduced to adult life as a man or woman, in accordance with what is laid down in the statutes and laws of the tribe.

Instruction is passed on in forms and ceremonials which are strict, and often even cruel. The entire course of the ritual is accompanied by dancing and singing, which forms an integral part of all such ceremonies. Musical instruments are brought into use during various parts of the initiation period, not to mention the special dances and songs which accompany the witch-doctor's performances.

We described earlier a song which occurs in connection with a 'circumcision school' among the Lemba, a tribe in S. Rhodesia which still strictly observes the hereditary customs and practices. This is the song "*Tererangoma*" (p. 237), which in many respects has a quite out-of-the-ordinary form. The violence with which the song is delivered, the ecstatic upward trend, lifting a semi-tone at a time as the song progresses, the sounds forced from tensed throats—all these combine to give the overwhelming impression that something unusual is in progress.

When this school is over, and the young people are allowed to return to their huts in the village, the spirit of rejoicing takes control. Dance follows dance, and the celebrations go on all day, and perhaps all night as well.

All take part according to their rank and dignity, their age and sex. Apart from the continual dancing, there are songs and games



Threshing, Gwehanga (S. Rhodesia) Tape 20: 4. Photo: S. S. Bergman.

of all kinds. It is above all a young people's festivity, an occasion for special tests, the last which are undertaken before the old folk. They may possibly be allowed for the first time to sit in judgement with the elders, and even to settle the question as to who is the best dancer, this time before the chief himself. This is the time when skill and grace are developed to the uttermost; this is the great day, in all its excitement, the day to which all look forward, the day on which the young person enters a new and a wider life. Now he is free to emulate the grown men, and if possible try to outdo them. He tries all means, and trains in the best way he can. He tattoos himself, buys gay wedding-garments, amulets, masks, and all the equipment a warrior needs when he is dressed for a festival: spear and shield, beads and ribbons, all following the tribal customs. He trains his body and his muscles, in order to excel in the dances. He may perhaps try a new melody, or a new instrumental accompaniment, designed to catch the attention.[15] It is a time of excitement, a time for the summoning-up of strength, as no other occasion has been.

Music is one with the African's everyday life, as it is one with his festivals. In the everyday, it is the natural accompaniment to

[15] Frère Basile, *Aux Rhythmes des Tambours*, 1949, p. 32.

all he does; it is his constant companion in sorrow and happiness. The reason for this may possibly be due to the desire of the African to make the very most of all the possibilities of the present. Why worry about the future, when the present has so much to offer?

The songs follow closely the seasons and all the variations of the year: there are songs at the new moon, songs at various agricultural festivals, songs designed to coerce the spirits into benevolence before some project is undertaken, songs to bring rain, songs sung as protections against fire and danger. Songs are sung in the night to keep oneself awake or to keep one's spirits up. If an animal should fall ill, the African sings a song to the spirits or to the dead, who are considered to stand close to the spirit of the animal.

He sings, together with his tribe, at special festivals. This may be at the annual purification cermony, the communal sacrifices, or the special rites carried out at the induction or burial of a chief.

Among the special songs, the tribe's own song takes precedence. In Zululand, this song is called *iHubo*. It is a kind of family song for each *sib* (interrelated unit). "This song is treated with great respect by all members of the *sib* and possesses a certain sentimentality of character."[16] "It is to the native the dear old song reminiscent of the good times when peace and plenty reigned in the land" and on solemn occasions "when feeling of the hour would seem to befit the pathos of the song".[17]

IHubo is sung when the family is assembled at the cattle-kraal "just prior to the departure of a child of the house to get married and at the funeral following the death of a man.[18] It is performed with much gravity of manner, generally with uplifted shields and accompanied by dance."[19]

Another form of tribal song is *amaHubo*, a special song for each regiment. These are rhythmical songs, which possess much

[16] E. Jensen Krige, *The Social System of the Zulus*, 1950, p. 339.

[17] A. T. Bryant, *Zulu-English Dictionary*, 1910.

[18] Cf. Appendix p. 245, *iHubo* from Chief Buthelezi's kraal, Mahlabatini (S. Africa).

[19] E. Jensen Krige, *op. cit.* p. 339.

of the character of war-songs. They had "no sacredness of character such as belonged to the *sib* song".[20]

"The great national anthem of the Zulus was however the *ingoma*, the chief's song. It was sung by the assembled nation at the Feast of the First-fruit every year, and was considered sacred, having to be refrained from at other times on pain of death. This song was thought to give rain. It was sung with a heavy stamp on the ground, and was taken up by regiment after regiment until the whole army sang it together."[21]

2. Zulu wedding

Even if the old customs are not observed as much as they once were, there are many still in use, particularly in those districts which lie some distance away from the big towns. In this chapter, we have so far mainly concentrated on those occasions on which African music flows most freely. It is perhaps natural, then, that we should consider one festival at which African music best reflects ancient practice and custom—the wedding-feast.

If the traveller wishes to visit a wedding-feast, and at the same time experience something of the true Africa and its music in connection with old customs he can hardly do this better than in Zululand, that wild and magnificent stretch of country to the north-east of South Africa, with its tall, proud and confident people. This is not the most easily accessible of areas, particularly in the rainy season. Slippery, muddy roads wind around the hillsides, and the traveller must tackle many gradients on which the sand has been washed away by the rain and where stones and potholes test the car's springs. But even if the going is hard, the distant prospect, over grassy mountains and hills, is ample reward. The grassland shimmers in the dry season, a mass of browns and purples, but after rain it bursts into an exuberant green, melting into blue on the far horizon. Paths wind like red ribbons over the landscape, while in the valleys one may catch a glimpse of round huts, clustered into little knots,

[20] E. Jensen Krige, *op. cit.* p. 339.

[21] E. Jensen Krige, *op. cit.* p. 339.

never too far from the stream or river which may be the people's only source of water.

There is obviously something in the air: men are coming, walking with long, lithe strides over the hills. Dark heads gleam in the sunshine, and rippling muscles witness to strength and agility. Each bears a staff and a shield, and is adorned with gaudy strings of beads, hanging from his shoulders over breast and back; round each waist is clasped a belt of exquisite design and colour. The adornment is augmented by small squares of bead embroidery, worn in the small of the back. One has animals' tails dangling from his waist; another wears shorts and shirt, a peaked cap and a waistcoat decorated with beads, a magnificent present from the fiancée of the proud wearer. As we approach the spot where the wedding is to take place, we meet more and more men and women in their best clothes, for a wedding is the concern of the whole tribe, and it is usual for hundreds to gather in order to take part.

A series of ceremonies must be performed before both families give their consent to the betrothal. For example, the boy cannot go straight to the girl's parents and demand her hand; this must be prepared for with the utmost care and through many intermediaries. Similarly, there are a great many different factors in the formal engagement, many meetings, the exchange of gifts, and so on.

If the bridegroom is of more noble blood, he may require something new and extra at the wedding itself. He may perhaps want a new song to be sung. In almost every district there is a man who is something of a professional composer (*ingquambi*), and it is possible that he may be commissioned to compose something suitable for the wedding. This having been done, the young people collect, a few days before the wedding, in order to rehearse. The composer repeats the new song a few times, and it is seldom that they have any difficulty in learning it.

Music and the drums announce that a feast is going to take place, or the guests may be called when the song "*Lukhalaphi uphondo*" ("Where does the horn sound?"), is sung by the leading singer, the choir answering "*Lukhala ziyogana*" ("It sounds where they go for marriage").[22]

[22] Appendix p. 245, "*Lukhalaphi uphondo?*". Silanda (Zululand)

Beer-brewing, Ekuthuleni (Zululand, S. Africa). Photo: H. W.

The brewing of beer begins, and there is a festal atmosphere. The beer bubbles in huge iron pots over the open fire; a rank odour comes from the seething brew. The children are only allowed to be present at the preparations, and they may strike up a song, "She who brews the beer has come!" (cf. equivalent melody from S. Rhodesia).[23]

When the bride is ready to leave her home a beast is slaughtered, and its gall is smeared on her face, arms and legs. This ceremony serves to inform the ancestors that changes are going to take place, and at the same time to pray for their blessing on the girl's future. A farewell meal is now eaten, accompanied by the loud wailing of the women, who are losing a valuable member of the family. Then, when the bride has been adorned by her father in new clothes and jewels, she is taken out of her hut, and begins to weep, at which all the women and all the neighbours raise their voices in sympathy. At the cattle-kraal, she bids farewell to her family, and the *sib's iHubo* (p. 245) is sung, with all the singers turned in the direction of the bride-

[23] Appendix p. 246, *"Mai wokubika"*, Cegato (S. Rhodesia).

groom's kraal. Then, accompanied by her retinue, the bride walks through groups of weeping women. The farewell takes place in the evening, for she must arrive at the bridegroom's kraal after sunset. On arrival, she is well hidden in the midst of her attendants. Her *iHubo* is sung, and when they enter the confines of the kraal, she is at once taken to the hut which has been prepared for her. She remains there until the following morning.

The meeting between the two families is characterized by their mutual rivalry. In spite of the underlying friendliness, they are each concerned to demonstrate their superiority over the other. This can be expressed in strange ways, as, for instance, when the families begin to insult one another. The bridegroom in particular may be the object of many dark hints about his past. The rivalry culminates in the following day's dances, in which the attendants of bride and groom try to outdo one another in song and dance. The singing and drumming goes on all night long, an ear-shattering din which can be heard for miles around!

The following day is the day for the wedding dances. Before dawn, the bride's attendants emerge from the kraal, which lies under a tree down in the river valley, and spend the entire morning in washing and dressing. The bride is adorned: like her maids, she wears several strings of beads, and in addition, a veil or fringe of woollen material, which hides her face from all eyes. She may be wearing a string of beads, to which gall-bladders have been tied, round her forehead. Round her wrists and forearms are bound ox-tails, while as a sign of her virginity —an indespensible requirement for a respectable Zulu bride— a short assegai or knife is placed in her right hand. She carries the dancing-shield in her other hand. Her bridesmaids and the remainder of her entourage are beautifully dressed. The bridesmaids carry bundles of short sticks, with which they are able to produce a rattling noise. Little bags of dried skin, filled with small stones and tied around the ankles, serve the same purpose. The artistically devised head ornaments have been baked in red clay.

At about midday, someone from the bridegroom's party will appear, and issue an invitation to dance. The groom's party, without as yet being dressed for the wedding, have settled down on some vantage point, while the bride's party prepare to break

camp. All rubbish is burned before the *sib*'s *iHubo* is sung for the last time. Then they begin to move. boys and men first, with the bride hidden in the middle of the girls and women who follow them.

The ceremony begins when the two parties have come to within a suitable distance of each other. The girls in the bride's party walk in single file from the rear of the group, pass between both parties and return to their original place, singing the first wedding-song, *inkondlo*. They move slowly forward, and accompany the song with a heavy, stamping tread. Then the whole group begins to sing, dancing slowly forward with short, solemn steps. It is usual to have three of these measured dances, between which the old women of the family sing their songs, praising the grace and beauty of the bride, and threatening the bridegroom if he fails to treat her well. Dressed in blankets, and with twigs and maize-stalks on an assegai, they run between the parties, waving their arms and singing shrilly. This ceremony is designed to bring good fortune to the bridal pair and preserve peace between the families.

Immediately after the first dance, the bride's father makes a speech to the groom. Standing between the two parties, he utters the names of the bridegroom's forefathers, and then, turning to face the groom, asks him to treat the bride well, and to inform him if there is any complaint against her. He announces the amount of the *lobola* which has been paid, and possibly the amount which still remains to be cleared. Finally, he begins to *giya*, running about between the ranks in combat with some invisible enemy. One by one, the members of the party follow suit.

Before the bride's party finish their three dances, the girls sing for the last time the cradle-song which the bride's mother sang when the bride was a baby.

These ceremonies may vary from place to place, but the formal wedding-ceremony is always the most important point.[24] The Magistrate asks the kneeling bride whether she knows the laws of Zululand governing married life, to which she answers in the affirmative. He then turns to the bridegroom, and asks whether the *lobola* has been paid, receiving the answer that a certain

[24] As at the wedding which I attended at Ceza, Jan., 1956.

number of cows has been handed over. The Magistrate declares that all is in order, the bride ties a red cloth around the groom's wrist, and he dances away. Then attendants, relatives and guests bring their presents to the couple: strings of beads, carpets, candles, gaily-coloured cloths, coins, and many other things. Thanks are expressed, not only by the newly-married pair but by all who surround them, in enthusiastic applause.

In a little while the bridegroom's party return, having changed from their ordinary clothes into full wedding finery, the men with waving feather head-dresses, animal skins, beads and shields. All of royal descent wear a leopard-skin cape over breast and back. It is a magnificent sight! It is both impressive and captivating, the great seriousness and solemnity with which they perform their songs and dances. The bridegroom's party come forward, stamping their way to the spot where the bride's party had earlier danced. Now it is the turn of the bride's entourage to sit and watch the performance. Dance and song call forth the last ounce of skill, as the bridegroom's party seek to show their superior dancing ability.

When these dances are over, it may be that a beast is brought in between the two parties, a gift from the bride's father, to make sure that the spirits of the bridegroom's ancestors will accept the bride without reserve. The bride then approaches the groom's mother, and asks that she may be favourably received. "Treat me as your own child. Do not tire of me if I cause you trouble, or fall ill." One of the groom's relations now makes a speech, praising the spirits of the kraal. They have been informed of what has happened, and it is hoped that they will remain benevolent in the future. The best of the animals belonging to the groom's kraal are paraded, and the bride is shown the cattle from which she is to get her milk and food. Then, in conclusion, the *iHubo* of the bridegroom's family is sung, and everyone retires to the kraal, where the wedding-feast is to be eaten.

If earnestness and solemnity have characterized the dances, no less can be said of the songs themselves. As there are usually so many participants, a constant murmur from people on the fringes of the feast, smaller groups coming and going, and little groups who begin to dance on their own account, it is difficult to make satisfactory recordings of wedding-songs. However, they

follow the main trends of Zulu song. The "call" of the women is matched by the deep-voiced "answer" of the men. A great wave of sound is raised on high in these measures. Their co-ordination is perfect. The different figures, with rhythms which change with every new dance, are carried out with the utmost precision. The various dance-steps and melodies are known with absolute accuracy, one feels. The brilliant spectacle of groups of dancers, in solemn motion, has its natural setting within that great sweep of melody which is at the heart of Zulu music.

3. Praise-singing

In the West, it is nowadays customary to honour a prominent person by making a speech, either formal or free; it is less usual to honour him in music. Such noble homage still occurs, however, in Africa. This so-called "praise-singing" seems to be fairly evenly distributed over the greater part of the continent, though it may find different forms of expression from place to place.

This kind of song is known in Nigeria as *Roko*.[25] It is usually performed by men, but women may sing such songs in honour of the king.

A *Roko* is often accompanied by drums, and a *maroko* may also be a drummer, though this is not strictly necessary. Other instruments, such as double-gongs of a silver-tin alloy, long silver trumpets, wooden horns or reed instruments "which sound like bagpipes"[26] may also be used. The use of these instruments is regulated by special rules: thus only a king may be honoured with praise-singing to the accompaniment of silver trumpets, vassal kings with double-gongs, and so on.

The *maroko* is very important at gatherings of young people, communal dances, or weddings.

The *Roko* can be performed either solo, or by an ensemble. A team may consist of father and son, perhaps equipped with two drums. Persons of higher rank may have a bigger team at their

[25] M. G. Smith, *'The Social Function and Meaning of the Hausa Praise-singing'*, Africa, Vol. XXVII, Jan., 1957, p. 26.

[26] M. G. Smith, *op. cit.*

disposal, which apart from the drummers may include two or more pipers and the occasional hornplayer. These ensembles enjoy considerable prestige, and members have different titles, referring to their respective standing. They gather for regular rehearsal each week, usually in the evening, and music is played and sung in honour of the chief, his power and his position. The chief is usually present at this ceremony, which may last an hour or more, and which concludes with the *maroko* receiving gifts, thrown to him by the chief.

The king's *maroko* occupies a special position. Its members receive compounds and are granted titles by the king, who may also give them other gifts, such as horses, clothes or money. If they perform at feasts or weddings they usually receive substantial gifts from the guests. In fact, the value of these gifts may even exceed the value of the money which the bridegroom has had to spend on his own wedding gifts and expenses.

At a wedding, the most distinguished guests are first lauded; their skill, generosity, humility, earnestness, and any other outstanding quality, are all praised. In a little while, they turn their attention to the spirits, who have their own praise-songs, the number varying with the rank and dignity of the person concerned. This praise-singing continues until some person present identifies himself with the spirit who is being honoured at that moment. During the time when the spirit is thought to be present in this way, the person concerned is treated in accordance with the customs of the people. Thus if the spirit is that of a prince, he is treated as a prince. He may take his place in the centre of the hut and hold court, make pronouncements on current political issues, and demand gifts of various kinds from those assembled; he may even require money in order to pay the musicians who are honouring him.

The clearest expression of the use of the *Roko* is found in solo praise-singing. The *maroko* is usually a wandering musician, who arrives at a place without anyone's knowledge. He chooses his own victim, and a time and place when he may be certain of success. He makes sure that the person he is intending to honour is at home, and for that reason he may prefer to arrive late at night, or early in the morning, before the people have left the village.

He begins by repeating the name of the person concerned, as he prepares to fall into the special rhythm in which the song proceeds. At the same time. he repeats his wish to sing the praises of the one whose name he is calling. Usually, the person to whom all this is addressed remains in his hut as long as possible, and sends his gift to the *maroko* via a village lad. The *maroko* carols back his thanks, mentioning in passing how much he has been given. If he has received what he considers to be the normal amount, he brings his greeting to a close with a short reprise of the song, and a commendation to the mercies of Allah. He then turns his attentions elsewhere, repeating the procedure, perhaps with an equally favourable result. If, however, the *maroko* should be dissatisfied with the amount he has been paid, he makes it known, loud and clear, and turns from his song to an unnaturally high declamation. His voice gets harder and more penetrating, and the general effect is that of an ultimatum. And it usually has the desired effect! The object of his attentions sends everything he can lay his hands on in the way of gifts, to quieten him down: clothes, which can be turned into money, or various other objects, all of which signify that he has no ready cash. After this demonstration of his power, the *maroko* is disposed to express his good wishes and his thanks for the gifts, and be on his way.

While all this is happening, no-one intervenes, and no-one expresses his annoyance, since according to ancient custom nobody has the right to silence a *maroko*.

"In *Zululand* praises are very important, for they give a man personality. A man's praises are an indication of the esteem in which he is held by his tribesmen, and they show his value to society. A boy is first given praises by his father and mother, later by his age-mates, and last of all by the members of his regiment or by the *indunas* in charge. If he is a brave man the king himself will give him praises. When a man marries he will tell his wife the praises which his mother gave him, and these will be used in his home by his wives when they wish to please him."[27]

In Zululand, these praise-singers are called *izimbongi*. In for-

[27] E. Jensen Krige. *The Social System of the Zulus*, foot-note p. 113.

mer times, every headman had his own *imbongi*. Moreover, the king had his special *izimbongi* in the royal household, who lived in the royal kraal. Their job was to glorify the exploits of the chief before the people. The most outstanding episodes in the history of the nation were retold and furnished with special music. These songs may well be considered as being the native poetry of the Zulu people, reminiscent of the sagas and ballads of other lands, and have been preserved from one generation to another by an oral tradition.

Praise-songs of this kind would be delivered as powerfully as possible, and with scarcely any punctuation apart from that demanded by the exigencies of breathing. The declamation proceeds at a brisk tempo, and one cannot help but admire the singer's remarkable capacity for pouring out song and text in an unbroken stream.

"A good Zulu *Imbongi* would be expected to string off a round of praises lasting five minutes or more without repeating himself. He would punctuate his praises with gestures, while the assembled men would ring the echoes with encouraging cries."[28]

The fluent delivery is, however, facilitated by the special technical structure of the poetry itself, which its exponents utilizes to very good effect. Some lines from an *izimbongo* dedicated to the great Zulu chief Shaka give some idea of the kind of song:

"Lalele lomuntu omemezayo!
Lalele lomuntu omemezayo!
Umemeza uthini na?
Uyalila;
Ulilelani na?
Ukhalela izinkomo.
Yathi 'sikihle' iNdlovu kwathi nya,
Yathi 'sikihle' iNdlovu kwathi nya.
Izidindi zemithi zizakubeka phezulu,
Ziyakuthi ziphenduka
Zibe ziphenduka namadoda."[29]

[28] H. Tracey, *Lalela Zulu*, 1948 p. vii.

[29] H. Tracey, *Ngoma*, p. 60.

Hugh Tracey has pointed out the resemblance which exists between this kind of verse, and that which we find in the Psalter:

Ascribe to the Lord, O heavenly beings,
ascribe to the Lord glory and strength.
Ascribe to the Lord the glory of his name;
worship the Lord in holy array.
The voice of the Lord is powerful,
the voice of the Lord is full of majesty.
The voice of the Lord breaks the cedars,
the Lord breaks the cedars of Lebanon.
(Psalm 29: 1, 2, 4, 5.)

4. A musical Zulu kraal

In spite of the levelling tendency of the present day, the old traditions and habits are firmly rooted in the consciousness of the people. This is perhaps most noticeable in Zululand, where the various districts seem to have preserved their individuality. The musical listener has the constant feeling that the folk music of these areas remains essentially undisturbed; music still has a firm hold on the people, and has not become blended with European elements to the same extent as in many other parts of Africa. This may be due to the fact that Zulu music is a distinct entity within African folk music, and as such is even more sharply distinguished from western music. Possibly one of the most distinctive characteristics of this music is the sliding downward note-progression, which is very hard to determine. The songs are often intoned with an explosive violence at a very high pitch, then falling step-wise, digressing often, until the melody reaches a spoken level. It is virtually impossible to establish scales and intervals. The occurrence of quarter-tones in African folk music has been denied, but *if* they were to be found anywhere, it would be in Zululand. Under these circumstances, attempts at reproduction can at best be only approximate; they serve, however, to illustrate other vital factors, such as a highly developed technique in part-singing, the forms of the songs and their rhythmical structure.

Chief *Gatsha Buthelezi*'s kraal, situated in the Mahlabatini district in the heart of Zululand, may without exaggeration be called a musical Zulu kraal.[30]

The leader and the chief of the Zulus nowadays has the title of Paramount Chief, and as such a chief is addressed as 'king' by his own people, and is often honoured by them according to the traditional ritual. His outward power is limited by the restrictions which have been introduced, but that does not prevent him from being the object of the greatest reverence, since his actions are of the utmost importance for the wellbeing of the tribe. At an earlier date, it was the king who was the principal representative of the tribe's direct connections with its ancestors. He was the one who could pronounce the blessings of the ancestors on the tribe as a whole. He was the tribe's leading medicine-man, the focus of the war-like, as well as the peaceful rites. He represented the unity of the tribe, and his name was sacred; by it, an oath could be taken.

It is something of this which the descendents of the tribe have kept, and which conveys a little of the splendour from the proud ages of the past, even if the present holders of the traditional offices often lack the outstanding qualities of their predecessors. In spite of the fact that they are rulers in name only, and have very restricted authority, they are honoured in the traditional way by their inferiors, who kneel before them and address them by such praise-names as "Leopard", "Noble Elephant", "Thou who art for ever", "Thou who art as high as heaven", "Thou who are as high as the mountains", and many others.[31]

The Paramount Chief is surrounded by his counsellors, the *izinduna*, who come immediately after him in rank and dignity. Within their various districts they hold certain powers, such as the passing of judgement. The chief of the *izinduna* is the Paramount Chief's right-hand man, and may be considered as a kind of Prime Minister.

At the present time, Chief Gatsha Buthelezi occupies the responsible position of head advisor to the Zulu chief, and so has a position of eminence among other, similarly high-ranking Zulus.

[30] Visits to Chief Buthelezi were made three times during December 1956.

[31] E. Jensen Krige, *The Social System of the Zulus*, p. 233.

Buthelezi has appreciated the value of laying a good deal of emphasis on old, hereditary customs, even though this has landed him in many awkward situations, and his actions have frequently been misunderstood. His obvious interest in old folk music, which he desires at all costs to preserve and improve, has been of great importance. In this respect he has been assisted by his mother, Magogo Zulu Buthelezi, who is the daughter of the last reigning Zulu king, Dinuzulu. She is an outstanding authority, as well as a leading exponent of the developed Zulu musical tradition. Her repertoire of folk melodies is particularly wide. There is one other important factor: she has the ability, as few others have. to bring this musical treasure to life, in a presentation which is marked from beginning to end by authenticity and practical experience. She has a splendid mezzo-soprano voice, which she uses with great skill, and with a richness and power of expression which are little short of amazing. Though the African song technique is generally more concerned to cultivate an even delivery, with little dynamic variation, we here encounter a latent power of dynamic expression which is of rare interest.

To the right of Chief Buthelezi's residence rises a conical hill with a characteristic silhouette, to which it owes its name of *the Throne*. In olden days, this was the site on which all important conferences took place, and all decisions affecting the life of the tribe were taken. It is as though the wide view were immediately capable of bringing one into the genuine Zulu cultural and historical atmosphere. Buthelezi could not have chosen a better spot from which to be reminded of his duties towards his people.

A musical performance in this house is an experience in itself. Magogo Buthelezi has seated herself on the floor, half way along the longer wall. The big bow (*umakweyana*), which is here called *ugubu*, is just about as tall as she is; it is held in the left hand with the sounding board pressed to the body. The right hand manipulates a stick, with which the strings are struck, thus producing the two bass notes which form the continual background to the solo song, which now begins, somewhat tentatively. Chief Buthelezi willingly assumed the responsibility for supplying descriptive notes at this recording session, and accordingly wrote:

Zulu woman playing *Ugubu* (Makhweyana) Tape 1 B: 1–4.

"Princess Magogo Buthelezi, daughter of King Dinuzulu, singing to the accompaniment of the *ugubu*".[32]

He has every reason to be proud of his mother, partly of her royal parentage, but also of the skill with which she performs her songs. The scene, moreover, is not one which is easily forgotten: the singer, who will soon be completely gripped by her songs, absolutely unaware of her audience; the son, and his two children, listening quietly and intently; and finally, the guests. Nothing is allowed to disturb the singing. During a pause, one of the servants may move carefully through the room, creeping on his knees, since this is a chief's kraal.

The first song, "*Ingoma Dance Song*", is "a love song of longing, remembering the loved one". Once the singer has begun, the song flows spontaneously and uninhibitedly. She has a remarkable capacity for making the music alive, and identifies herself with the one who yearns.

In "*Senzeni na zinyane lendlovu*" she becomes appealing and urgent in her intensity, as she sings of mass killings, in a song called "What have we done, o Calf of the Elephant?" She speaks of "the daily killings of people by the Zulu kings. It refers in particular to King Tshaka, notorious for these mass killings. In the song the singer mentions the names of the Zulu Premiers. She pleads with them to ask the king to put a stop to these killings. It is a song of complaint, sorrow and lament."

No-one can be in any doubt that this is a "song of lament". It is clear from everything in the timbre of her voice, and the extreme pathos of her presentation.

"*Umqhubansuku*" is another love song. "She emphasizes her love for her lover and she extols all the qualities of her lover in the song. She says that she could kill herself if her lover ever rejects her. She wishes that the lover should suddenly appear at the gates of her home. She mentions all her father's kraal. If her lover could be back again she would play a joke on him by setting the dogs on him, just to see him excited and uncertain what step to take and in which direction to go, like a child learning to walk. She repeats the names of her brothers whom she once saw grow as children and learning to walk."

[32] The quotations on the following pages 98–100 are copied from Chief Buthelezi's own minutes, taken down by himself on this occasion.

"*Sihlahla samakhosi*", another love song. "Her heart is brim-full of love and longing. She complains that she has not seen him for a long time and she thinks that he has forsaken her. Then she repeats the names of the leading diviners (*zangunas*) of the country, whom she is summoning to come and help solve the mystery of her love tragedy. She mentions the trees which were used by Zulu kings and chiefs for shade. She thinks that these trees might by supernatural power give her the clue. She concludes as her aim that she inherited this ill-luck from her mother and father, whose names the singer mentions."

"*Ngemuka nomoya*", another love song: "She is pining away because of love. She compares her love for her lover to a gale of wind that is blowing her away. and she pleads with her father to get hold of her, lest she gets blown away. She then mentions all the qualities she likes in his love."

"*Mayebabo! We Nomagundane*" a song of lament: "This is a love song in which a girl relates how she has been cheated. She comes home with her cheeks streaming with tears. When her sister Nomagundane asks her what is wrong, she demands the *ugubu* from Nomagundane and says that she will narrate the story of her tragedy in song. Then she plays and tells her the sad story in song."

One song follows another, all concerned with the tragic outcome of love affairs. Her voice trembles with grief and sorrow, as she thinks of her lost love. The recital is charged with drama, expressive and alive, thanks to the intensity and flexibility of her voice. In "*Mayebabo*", it can sound accusing, imperious, tinged with grief, or full of sadness. The word "*Mayebabo*" is repeated about fifty times, always followed by a flowing recitative. It is not difficult to get some idea of the content, once one has been told something of the song's meaning. The singer lives in the world she is describing; she even seems to see the people about whom she is singing.

Gradually, a couple of Chief Buthelezi's nearest men, together with three or four women, have crept into the room and seated themselves in a semi-circle in front of the singer. During the songs, they remain completely silent, and we feel that they are captivated by the tales in the same way as the singer herself. It is not likely that the narrative is precisely the same every time;

there are developments and additional details, and the whole takes the form of a kind of improvisation on a well-known theme.

After the solo songs, which have lasted about an hour, there is a song in which all present join. They strike up a hunting song "*Uyihlahlela mehlo*". It is sung at a very slow tempo, and with intervals which it is quite impossible to reproduce in normal notation. The technique is that kind of polyphony which is characteristic of the Zulus. Three 'parts' can be distinguished, each being a melody in its own right, and they combine with one another in the same way as we have earlier indicated.

Then follows the family's *iHubo*, "*Sesasalebaleni*". "It is sung at ceremonial occasions. When a family daughter gets married it is sung as a parting song." This song has its own particular method of performance. It is sung fortissimo; the effect of the rough bass voices is further strengthened by the fact that even when breathing in, the voice is used at full strength. This occurs at the sign * in the song reproduced on page 245.

The time spent in Chief Buthelezi's kraal left a powerful impression of the way in which the tradition of folk singing has been preserved in those areas where the people are still concerned to preserve them, and this was further strengthened in a large-scale musical evening in the big assembly hut of Chief Buthelezi.

They begin their singing with "*Sesiyozingela we*", a hunting song ("They are going out on a hunt").

In "*Wo Nozimbo wabashiny'abantwana*" ("Nozimbo left her children behind"), we have an example of the influence of the music of the Baca tribe (Cape) on the Zulus' own music.

A young men's song, "*Bikelani lezo*", is then sung by the youths, followed by "*Obaba bashayinganono*", an example of comparatively recent composition, dating from about 1879, in the period following the Zulu war. "This is a ceremonial song, sung mostly at the marriage of sons and daughters of the Buthelezi family or at tribal gatherings."

Naturally enough, some war songs come next. The singing is now in full swing, and begins to grow more and more powerful as the mood quickens. The slow and solemn songs are brought into relief by the voices of the old men, often coarse, and the shrill voices of the women.

They willingly turn in song to Chief Mnyamana Buthelezi, the composer of "*Thambo lenyoka*", the song which, in sorrowful cadences and with bitter words, attacks those who sowed disharmony among the people. The song is sung with stark pathos, by the Chief's mother, accompanied on the *ugubu*, and with the whole company responding when the occasion demands. Each person knows his part; the foundation is formed by the powerful bass melody, which recurs at regular intervals like a surging basso ostinato in some mighty passacaglia. In the middle register, the soloist declaims the actual content of the ballad in flexible passages. The regular string accompaniment of the *ugubu* further emphasizes the inexorable progression of events, coloured still more by the shrill snatches of melody in the high voices of the women and children. This song seems to be a firm favourite among Buthelezi's people. After a love song, they return once more to "*Thambo lenyoka*", but this time without instrumental accompaniment, and with Chief Buthelezi himself singing the leading part.

Toward the late evening come the "ghost songs". These are not songs in the usual meaning, but a kind of rhythmical speech, which recalls very effectively the rhythm of the round-dance in the witch-doctor's mystical rites.

What strength and enthusiasm went into the different tribal war-cries late that night! There was none present who was not both quickened and strengthened, ready for the boldest enterprise! Now even the most timid was prepared to fight for his country—or at least to dream of his country's great past, her warriors and chiefs, and her richly honoured history.

5. The sects and folk music

There is no other part of the world in which sectarianism has risen to such proportions as in Africa. This applies most of all to South Africa, where the total number of sects has been estimated to be 2,100, with about 761,000 adherents. There are several reasons for the rise of these sects, of which we may mention the desire to be independent of the affairs of the Church,

and an unwillingness to be subjected to her stricter disciplines, a desire to perpetuate old, hereditary customs, and a need for a closer adaptation to the needs of the tribe. Personal considerations, too, have been scarcely less important: the desire for a position as leader, on a par with that of the missionaries, for example. The African Christian not infrequently finds himself to be isolated equally from black and white. In addition, there is a growing feeling on the part of the African that he must take a more active part in society, and consequently he has a new feeling of racial responsibility. In a wider context, he is beginning to glimpse the distant goal of a self-determining, self-governing African church, adapted to the particular needs of the African, and not a pale copy of some European church.

Movements such as these are gaining ground. By dispensing with many Christian requirements, they make it easier for the African to become a Christian. Thus, many of these sects allow customs which have been condemned by the western missionary churches: for example, such deep-rooted traditions as *ukolobola* (cf. p. 88) and the bringing-up of the young through modified circumcision schools. A number of sects allow the practice of polygamy, a consequence of their greater dependence on the Old Testament than on the New. An admixture of native customs and practices has often created a form of community which appears to be nothing short of a caricature of the Christian ideal. The ethical level of their adherents may be very low, and their leaders' education very limited. If it should happen that more insistent attempts are made to return to primitive customs and practices, it can be well understood how great is the danger which threatens Christianity.

Since the rise of thousands of these sects has become such an extensive movement, the study of this phenomenon is of the utmost importance for the missionary church. Particularly is it relevant to inquire as to the cause of the mass break-away from the mother church, and we may also ask whether the missionary church might not have a lot to learn from a movement which has enjoyed such success.

From the point of view of music, it is of particular interest to study the Shembe sect, which B. Sundkler in his book, *Bantu*

Prophets in S. Africa, names as the most distinguished of all the sects.

"The Church of the Nazarites", as it is called, was founded in 1911 by Isaiah Shembe, and is now led by his son, John Galilee Shembe. The latter, born in 1904, has been well educated, first at Adams College, and later at the university at Fort Hare, where he received his B. A. He was a teacher at Adams College until 1935, when he took over the leadership of the sect on the death of his father.

As far as the teaching of the sect is concerned, it is pointed out that the founder, Isaiah Shembe, claimed to be a prophet of the Zulus, but also "the Promised One":

"Our Liberator,
We, Dingaan's people,
We have heard him,
He has come,
The Liberator has arrived,
You, Zulus, we have heard him."

(No. 214 in the Nazarite hymn-book.)[33a]

But he is something more, he is the Black Christ. "In Shembe's hymn-book, there are few references to 'Jesu Krestu'. Still more significant is the omission of the name of Jesus or of the Son in formulae where one would expect to find it. An important hymn, (No. 154) gives the *summa fidei* and *credo* of the Nazarites:

I believe in the Father
And in the Holy Spirit
And in the communion of saints
Of the Nazarites."[33b]

This is also confirmed by the content of other hymns. When they sing of the wise men who came from the east to worship, and ask "Where is he, who is King of the Jews?", the choir continues:

"So it is also today
On the hilltops of Ohlange."

[33a] B. Sundkler, *Bantu Prophets in S. Africa*, 1948, p. 282.

[33b] B. Sundkler, *op. cit.* p. 283.

The "hilltops of Ohlange" are Ekuphakameni, the holy place of the Nazarites. In the last verse of the same hymn they sing:

"For out of thee (Judah)
Prophets shall come forth
Who will save
The city of Ohlange.
Chorus: So it is also today
On the hilltops of Ohlange.

What once happened through Jesus, among the Jews and for their salvation, is now being re-enacted through Shembe, among the Zulus and for their salvation. ... Shembe is represented as the Christ of the Zulus."[34]

There have been widely divergent estimates of the number of adherents. Sundkler favours the figure of 50,000 around 1949, but explains how difficult it is to arrive at any definite number. Others claim 80,000 as the figure, and the present leader reduces the total: "The numbers are greatly exaggerated. I consider 10.000 to be nearer the mark."[35]

Festivals play an important part in the activities of the sect. Their religious function is to "praise God and pray for his protection". Their social function is to strengthen the spirit of fellowship among members of the sect and make them feel that they belong to a larger community.

The two most important festivals are held in January and July. The latter takes place at Ekuphakameni (about 20 miles outside Durban), where the sect has its main church. It has been described in detail by B. Sundkler and by K. Schlosser, a festival which, being situated in a comparatively central position, attracts great crowds of people. The January festival is celebrated on the sect's holy mountain, Nhlangakazi, a huge flat-topped mountain about 30 km. from Ekuphakameni. The January festival is treated as the private affair of the sect by its leaders, and it is therefore not considered desirable that outsiders should come along purely as spectators; the festival is intended for the spiritual growth and inner development of the members. How-

[34] B. Sundkler, *op. cit.* p. 284.

[35] K. Schlosser, *Eingeborenenkirchen in Süd- und Südwest-Afrika*, 1958, p. 251.

ever, through the good offices of the director of the African Music Research Society, I received written permission from J. G. Shembe to visit the January festival.[36]

The site of this cult-celebration is chosen with great care. The holy mountain, Nhlangakazi, lies a little way off the main roads, but in one of the most beautiful areas of southern Zululand. The landscape is one of huge mountain masses with sharply defined outlines. These table mountains, divided by deep valleys, are a characteristic feature, and there are magnificent views over ranges of blue, rolling hills. At the beginning of the festival, the little lanes which lead off the broad gravel roads are filled with travellers from all parts of Natal, Zululand, and from even as far away as Pondoland in the south and Swaziland in the north. Many groups have buses, and those who do not travel on foot use the ubiquitous bicycle. There seems to be an air of happiness and expectancy among them, not surprisingly in view of the approaching festivities.

There are two ways up to the mountain. The first goes in easier stages through a ravine, and then via a small gulley to the top; the other is steeper, and consequently gives more direct access to the summit. Before the two paths separate, they pass a stone which looks like a small way-mark. It is painted white, and marks the spot where the founder of the sect used to kneel

[36] Recordings of music at this festival are made through AMRS, LP ILAM (International Library of African Music).

The letter, mentioned above, is in many ways highly illuminating. It draws clear distinctions between this particular meeting and those which are centred on Ekuphakameni. Shembe wrote to Mr. Tracey (from the Mount Nhlangakazi meeting then in progress):

"... In reply I wish to state that the elders of the Church of Nazareth and I do not feel that this is the place where visitors who wish to learn anything about Africans should come. This meeting place is essentially for quiet prayer, fasting and meditation. The presence of visitors tends to disturb the minds of the participants. You were welcomed only as an old and valued friend who had proved to be sympathetic to the feelings of the founder of this movement. You came to record a certain aspect of the church activities.

If your friend is not yet in this area, please tell him to visit Ekuphakameni on the 27th of January or any day thereafter.

I am sorry to disappoint you, but it is better to have you know what we feel ... Yours sincerely, J. G. Shembe.

P. S. If your friend is *already on the way let him come.*"

and pray on his way up the mountain. The spot is sacred, and everybody kneels in reverence as they pass. The steeper path leads to a half-way plateau, a level, rectangular area, like a terrace. This is the sect's open-air church, where the people gather for Scripture reading and prayer on the level grass. On the far side of the plateau is a round stone altar, completely covered with flowers; it is in fact a rule that on every journey up the mountain each member must take a little bouquet of flowers with him, which he lays on the altar. There is an air of peace and solemnity here. As we were passing, a prayer-meeting was in progress on the edge of the higher terrace on the far side; two of the priests of the sect, together with two women, are conducting the meeting. Nothing disturbs them. Their meeting is well away from the mountain path, where the crowds of pilgrims now pass with quick, light steps. Little groups of men sit here and there, clad in white garments which reach to the feet. They usually have a little medallion around their necks, bearing a picture of the founder. Each has a staff in his hand, and they bear themselves with priestly dignity.

On the summit of the mountain there is an unusual sight. The plateau is spread out before us, a great, level area of grass, falling sharply away on every side. A huge crowd of gaily-dressed folk is moving, slowly and solemnly, in the dance: there must be at least a couple of thousand of all ages, swaying to the rhythm of the drums, and singing some stately melody. There is a mighty wave of movement, slow and deliberate; that style of dancing, in fact, which marks out the dignified character of the festival.

Festivals of this kind have been celebrated on this spot since 1916, when Isaiah Shembe had it revealed to him in a dream that he should meet God on a holy mountain. His followers have ever since repeated the prayer "Listen, O God, I bring thee thy children, the followers of the Nazaretha Church". The January festival corresponds to the "Feast of the Tabernacles" (Lev. 23. 39–43). "At the prophet's order the rhythm of the drum calls people together. Some of the leading men run along the Kranz of the mountain, calling upon the peoples of the earth to join the Nazaretha Church. Facing in turn to the east, the west, the north and the south, they call out, 'Come to us, all ye people, let the Spirit come and send you to us!' This continues for a

long time, until the sun sets. The two weeks on the mountain are fully occupied with prayers, healing services. sacrifices of various kinds (Exod. 27), dancing and singing."[37]

The organisation of the people on the mountain is carried out with an extreme simplicity which on the whole explains itself. The dancers are arranged in a huge rectangle. The nearest short side is formed by the married women, who are drawn up into several ranks, which they maintain while the dances are in progress. They are dressed in colourful costumes in which red predominates, and from their piled-up hair hang great clusters of bead-ornaments.

The left-hand long side and its corresponding short side are formed by the young girls, who are dressed in short, pleated, black skirts and who in addition are hung about with gay strings of beads. They comprise a considerable proportion of those present. They, too, are arranged in four or five rows, the activity being most energetic in the front, and easing off farther back, which means that a little necessary rest and relaxation is allowed by a periodic change-over between the rows. The young girls have the usual dancing equipment: an umbrella in one hand and a dancing shield in the other, both of which are moved up and down, and from side to side, in time with the steps of the dance.

On the farther part of the opposite long side stand the men, in two groups. The first consists of men dressed in their traditional festival finery, with everything that belongs to the Zulu warrior's outfit on such occasions: leopard-skin and feather ornaments on those who are of higher rank, and everywhere beadwork of special design and symbolically significant in colour and shape. The other group, the unmarried men, are dressed in an entirely different style. They are each wearing a short, loose skirt with a chequered pattern, which bears a remarkable resemblance to the kilt, a white shirt and rosette, and to crown all, a sunhelmet. They, too, are equipped with a dancing-shield and sword.

On the remaining part of the long side, nearest to the married women, stand the youngest girls, wearing short red skirts, and like the other girls, carrying a dancing-shield and umbrella.

In the centre of the rectangle sits the leader, John Galilee Shembe. With his somewhat stooping figure, his short beard

[37] B. Sundkler, *op. cit.* p. 199.

and grey moustache, he appears to be older than he in fact is. He is wearing a white garment over his black coat, and has seated himself at a little table upon which from time to time a tea-tray is placed. He holds a sun-shade over his head to protect himself from the heat, burning and dangerous even though at this moment mist is beginning to envelop the mountain. Close to him sits a small group of men and women, a kind of bodyguard, prepared to carry out their leader's orders. A great crowd, numbering hundreds of people, has settled in the vicinity, some sitting on the grass, others sitting in little clusters on the stones which are scattered here and there. They are all dressed in ankle-length white over-garments, and take no part in the dancing: they are in fact some of the leader's many priests and helpers.

The dance continues without interruption. Each group has its own drummers and, following their lead, performs its own particular dance. It seems as though at various times each group takes its turn to dominate the dancing, and assume the leadership. This happens in particular when the leader, with a peremptory wave of his hand, turns toward one group or another. Then the group concerned begins slowly to close in upon the leader, one row after another; the leader is able to direct each line by a movement of his finger. The line of dancers then describes an arc which may move past the leader in a wide circle. In this way can he show impartiality and attentiveness to all the participating groups. The time when he himself was an active dancer is now over.

Anyone who has been present at a Zulu wedding feels at home with what is being performed in song and dance. The dance follows the measured pulse of the big drums, while various groups have large horns as well, on which they can produce long drawn-out notes—an accompaniment appropriate to the solemn melodies which are sweeping across the plateau. With bodies bent forward, and shields, umbrellas and swords swinging, the crowd dances, two steps to the right and two to the left, then forward and backward. In this way, each group can adapt its movements to those of the others. The dance can be performed on the spot, or if the leader so desires, the whole mass of folk may move forward slowly. The dancers' muscles are tensed, particularly among the experienced Zulu warriors, who stamp powerfully on

the ground in time with the rhythm of the dance: this performance is a great drain on their energy and resources during its many hours.

The leader commands unquestioning respect. The right of a chief to exercise authority over his inferiors has been spontaneously accorded to him. He is to be approached kneeling. But during the festival he is something even greater in the eyes of those who are taking part. "On the hill-tops of Zululand the Zulu myth is reborn and this same aspiration comes to life. The myth of the Zulu prophet borrowed some of its contents from the royal kingship pattern. In the Zionist Church this royal myth is christianized and one might say, baptized in the living water of the Zulu Jordan. The prophet is regarded as Saviour and Christ."[38]

The song proceeds without a break. Despite the fact that each group is dancing and singing independently, the result, strangely enough, is a synthesis, harmonious and bright, which impresses more by its fullness and roundness than by its strength. The dance itself, such an important part of the festival, is inextricably bound up with the rhythmical song. When performed as part of a religious feast, the dance to some extent represents the sacred drama, and as such it is a vital constituent of religious practice among many peoples. The Old Testament usages come to life in this context, and the words of the Psalmist, to 'sing and play and clap your hands' come spontaneously to mind. Isaiah Shembe lost no time in reviving the old Zulu dances and incorporating them in the services of the sect. The meaning of the sacred dance is expressed by him in various of the sect's hymns, as for example:

"Great is, O King,
Our happiness
In Thy Kingdom,
Thou, our King.

We dance before Thee,
Our King,
By the strength
Of Thy Kingdom.

[38] B. Sundkler, *op. cit.* p. 288.

May our feet
Be made strong:
Let us dance before Thee,
Eternally."[39]

The brilliant spectacle is both impressive and gripping, and one begins to wonder just how to approach the leader, since the festival is in full swing. The Director of the African Music Research Institute, H. Tracey, had advised me to use the title "*Unkulunkulu*", the Zulu equivalent of "God". However, this high-sounding title was never used: the sight of the mild, friendly figure which stood up as his guest approached, drove it quite out of my mind. The immediate impression was one of a becoming shyness, and the friendly twinkle in his eye gave one the feeling that Shembe himself was capable of viewing the spectacle without losing his sense of proportion. During our short conversation, when we discussed among other things the significance of the living tradition of old folk music in the worship of the sect, Shembe admitted that he is doing the best he can, but that it is by no means as easy to keep a large crowd together as it used to be. My fears that I may have made an unwarranted intrusion into the private festival of the sect proved to be groundless. On the contrary, Shembe was eager to express his pleasure that someone was showing an interest in the music of the country and the customs of the people.

The conclusion of the festival is by way of a climax. On the last day, everyone goes in procession past the sacrificial fire of the flowers on the altar, inhaling the smoke as they pass; ..."thus also in this respect combining the Old Testament and Zulu religion. The izangoma-diviners used to inhale the smoke from the impepho-plant in order to increase their divining powers and the Scriptures gave instructions to the leader of the Church to 'make an altar to burn incense upon' (Exod. 30.1). The whole *ensemble*—the offering, the sacrifices, the hymns, the rhythm of the drums, the dancing, and above all the presence of the healing prophet himself on that high holy mountain—creates an atmo-

[39] B. Sundkler, *op. cit.* p. 197.

sphere which surpasses anything else in Nazarite ritual. The service on the mountain brings them very near to heaven. they feel."[40]

6. The Nazarite hymn-book

It is only natural that when the sects broke away from their respective mother-churches, they took the hymns with them. Sundkler points out that the Methodist Hymn-Book is used in predominantly Methodist areas, and that of the American Board in areas mainly Congregationalist. By and large, the hymns are translations of their European counterparts, and their tunes are also of European origin, varying from the old pre-Reformation and Reformation chorales to Sankey. Genuine African hymn-writing is still conspicuous by its absence, and the sporadic attempts which have been made are for the most part copies of European hymns in form and construction.

An exception, however, is the hymn-book of the Shembe sect, *Izihlabelalo zamaNazaretha.* It was issued by the present leader in 1940, and in the preface he states that the hymns were written by Isaiah Shembe, who had received them as a revelation from heaven. Hymns flowed increasingly from his pen from the nineteen-twenties onward. He wrote morning hymns, evening hymns, and hymns which could be used as prayers, all to be used in regular services, as well as at the religious festivals; the book contains altogether 224 hymns. "Many of the hymns are taken from old Zulu chants with new verses added, others are borrowed from the Wesleyan and Baptist hymn-books. But on the whole the hymns of the Church are more Zulu in effect than any achieved by European-guided missions . . . Not only are the hymns well sung but the choirs appear to retain the Zulu harmonic structure as well as their own melodies."[41] The younger Shembe later wrote a number of new hymns. which form numbers 225–243 in the sect's hymn-book.[42]

[40] B. Sundkler, *op. cit.* p. 199.

[41] H. Tracey, *Lalela Zulu*, p. ix.

[42] In K. Schlosser's book, *Die Eingeborenenkirchen in Süd- und Südwest-Afrika* p. 343–351 there are translations of these hymns (nos. 225–243) into German.

In "Lalela Zulu", H. Tracey has translated five of the hymns from the Shembe hymn-book. The close connection between them and the old Zulu tradition is clear from the following hymn, which is said to be perhaps the most famous of all Zulu songs.

"Listen Zulus.
Listen to the people talking
About your country.
We hear the clans are gossiping,
Gossiping about you
Like birds . . .
We mean the weaver birds
Which have destroyed all the fields
Of Dingana and Denzangakhona.
They have destroyed them utterly.
This we hear from Mnyayiza of Ndabuko.

This is a national song of Mpande's time, and is sung as a warning against those who might be tempted to be disloyal to the house of Dingana. It is now used in a spiritual sense to encourage loyalty to the Church of Nazareth."[43]

Isaiah Shembe composed many hymns, and H. Tracey in addition credits him with a number of those in the above-mentioned original collection.

Sindedele singene (No. 173 in the Shembe hymn-book) has words and music by I. Shembe.[44]

"Let us come in to worship Jehovah.
We were shut out,
But now the gates are open.
Let them in.
See! Here are the Zulus,
Descendents of Dingana
And of Senzangkhona."[45]

The use of the traditional song technique is illustrated by three songs.[46]

[43] H. Tracey, *op. cit.* p. 48.
[44] Included in the hymns which are recorded by ILAM, no. TR. 9.
[45] H. Tracey, *op. cit.* p. 51.
[46] Appendix p. 246–247.

The overall content of the hymns does not necessarily recall the old Zulu traditions, nor does it merely awaken memories of the great Zulu chiefs. The following hymn expresses purely Christian concepts:

Our Father, who art in heaven!
I am in Thy Kingdom.
May Thy name be kept holy!
Chorus: May Thy spirit come, O King
And give life to Thy people.[47]

It is noteworthy that the technique of singing chorus-songs has been widely employed. The short refrain, which is the contribution of the congregation as a whole, can be easily learned. even by the illiterate masses.

It appears as though J. G. Shembe, in those hymns which he himself has written, has more consciously sought to align himself with Christian verse as a whole. Among his hymns there occur a couple which are directly inspired by the Psalter. Psalm 23 is thus reproduced in an unaltered form (No. 231), but is nevertheless quoted as having been written in July 1945 at Ekuphakameni. Others are inspired by the penitential Psalms, such as No. 234 (Nhlangakazi, 16–1–1945).

My God, my rock,
Why hast Thou forsaken me?
I sorrow daily,
For my enemies taunt me.
My adversaries persecute me;
They say daily,
Where is your God?

These hymns command our attention both because of their formal qualities and because of their contents. It is obvious that "Shembe's hymns have a freshness and immediacy born out of deep religious experience".[48] This is no less true of the musical aspect, in which connection we may note:

a) The African song technique survives in these songs in a form which suits their cultic context.

[47] B. Sundkler, *op. cit.* p. 195.
[48] B. Sundkler, *op. cit.* p. 195.

b) An African polyphony must develop according to its own laws. Harmony here is consequent upon an applied polyphony. (A congregational hymn of this kind is as yet unknown in the Christian denominations.)

c) All African elements take their rightful place, and blend to form a unity of *melody, rhythm* and *dance*, all three in solemn, calm and dignified forms.

d) All three combine to create festivals and celebrations of great dignity.

III

MUSIC IN THE AFRICAN SCHOOL

1. To sing as a westerner

From the kraals, young Africans come in great numbers to the various schools of the district to be educated and brought up. It is not difficult to imagine what a revolution it must be in the life of the young African to take the decisive step from kraal to school. The process of adjustment involved may be determinative for the whole course of his life, if he should be sent to a boarding school, with its high standard of discipline. The school uniform is the outward sign of his new dignity; it may also be a symbol of the change which is about to take place. He will learn to think and speak like a westerner, and to sing like a westerner. In his ability to acquire knowledge and in his eagerness to assimilate learning, the African is by no means inferior to the European; if, however, things are different where music is concerned, we must remember that there are many factors to take into consideration. The African cannot be blamed either for a lack of interest or for a lack of musical ability. He does his best to attune himself to a musical culture which has nothing whatever in common with the music which formed such an important background to his home life. That the result often fails to satisfy the westerner is quite understandable—or *ought* to be understandable for those who bear the most immediate responsibility for the musical education of the African.

The most decisive factors in the teaching of music in Africa are two: "The habitual use of music for religious purposes, and the use of traditional European methods of training in school music."[1]

We must remember that from the beginning, education in

[1] P. R. Kirby, *'Indigenous Music'*, Handbook on Race Relations in South Africa 1949, p. 624 ff.

schools has been one of the primary considerations of the missions and the churches. It is quite natural, therefore, that the work of the missions has created the principles on which musical education has proceeded, even though newer ideas are beginning to find expression. The result has been that native folk music has been given no place in the scheme. There was such a strong desire to break completely with all old customs and practices that native music was automatically rejected as "heathen". It was not really to be expected that those who started missionary activity some hundred years ago should have tried to familiarize themselves with either the essentials of African folk music or its place in African society. Folk music, its song and its instruments, were treated as dangerous, and were firmly excluded from the Christian scheme of things.

It was through the missions that song melodies, harmonized in the western style, were introduced into Africa. This was the kind of music with which the missionary was familiar, and the kind that *he* liked. If the African ought to learn, to think and speak like the missionary, should he not also learn to sing the same tunes? The African lost no time in making the best of the new situation. It was a simple affair for him to learn many of the new melodies, and to add to them the rudimentary harmonies (usually restricted to three chords, tonic, dominant and subdominant). But this technique had nothing whatever in common with African folk music, which worked on entirely different principles. He had to lay aside all he recognized in his own music in which the singers had had to perform their own *melodies*, often parallel with one another, and with ornamentations and stresses. These provided the firm line, which fitted in with, and was interwoven with another melody at a higher pitch, often sung by women or by a soloist. In western music, however, everything was so much simpler: all they had to do was to tune themselves to a treble line which was often quite devoid of musical interest, and had no rhythmical finesse whatever. But because this was the way the westerner sang, it must of course be right and proper.

Singing has come completely to dominate school music teaching, and that in a standardized form which is met with practically everywhere: the melody in the treble, and the other parts forming

a harmonic dress of the simplest kind. But this has not prevented massive harmony-songs from becoming popular among Africans. This style is determinative both in the school and in the church.

2. Tonic Sol-fa method

Teaching methods up to now have been based almost exclusively on the Curwen system of Tonic Sol-fa.[2] We should have nothing but praise for this system, had it served as an introduction to so-called Staff notation. In the majority of cases, however, the reading of music has stopped short at Tonic Sol-fa, with a consequent serious reduction in scope, as is at once evident when, for example, songs have to be practised. At first, the skill with which melodies are sung following the Tonic Sol-fa system is remarkable; even in the lowest classes, there are children who are capable of singing the simpler kind of melody direct from the printed page. Their skill, however, finishes there. When the text is to be added, both teacher and pupils experience the limitations of the system. It is in fact difficult to co-ordinate text and melody, and the teacher must possess a great store of patience in order to be able to bridge the gulf. The most usual method is to repeat the melody until it is known off by heart, when the words can be added. Experience confirms that quicker results are sometimes obtained when notation is dispensed with, and the music is sung by ear. One cannot, though, get rid of the impression that the Tonic Sol-fa method has become an end in itself, and that its indiscriminate use has defeated its own object. Now, when attempts are being made to shake off its restrictive influence, it is proving far from easy. Another consideration is that the exclusive use of this system has so far shut out the African from contact with instrumental music, which is only available to a very limited extent in Tonic Sol-fa notation.

For this reason, instrumental tuition can never be part of the general African school curriculum. With few exceptions, musical education has consisted of an altogether one-sided cultivation of

[2] J. Curwen (1816–1880), an English music-educator, was the leading exponent of the Tonic Sol-fa method.

vocal music. If, however, a serious attempt were to be made to achieve a genuine western musical orientation, instrumental tuition would be a very great help, for it is through familiarity with some instrument that the African is best able to acquire a more certain idea of tonality, as it is understood in the West. As we have earlier had occasion to point out, it is by no means certain that the western triad agrees with the African, in which latter the interval of a third is highly variable.

It is clear from this that the admirable little folk instruments (mbira, musical bow, flute, nanga, harp, etc.) are by and large conspicuous by their absence, since the importance of folk music is still not fully appreciated, and there are not a few who still treat it with contempt.

The present situation is characterized by a strange paradox. On the one hand, the education authorities who are responsible for the organized syllabuses want to give the African a western musical education, but have not fully appreciated the practical consequences of this attitude; the outdated use of the Tonic Sol-fa system means that development is slow and uncertain, and that instrumental instruction is virtually impossible. On the other hand, there is nowadays a certain degree of understanding of folk music, even though it is only halfhearted, and has been neither sustained nor developed. In these circumstances, they have not reached the heart of either of these vastly different musical forms. Western music is treated completely superficially, with the result that the African can never feel at home in what is after all an unfamiliar medium. If folk music is still alive in spite of everything, this is due to its essential strength and its potentiality as a means of expression for the feelings and moods of the African. As we have earlier seen, "almost every phase of tribal life was reflected in song",[3] but this everyday musical activity is being threatened by the continual infiltration of western culture. It is difficult to imagine western music replacing folk music in the life of the community, and it is relevant to ask whether the people will ever fully appropriate it. If this should happen, it would be at the price of a richly-faceted folk music, which would be silenced once and for all.

[3] P. R. Kirby, *op. cit.*

3. Four-part singing

In the schools four-part singing is practised. The method of instruction followed is that usually the teacher writes the songs which are to be learned on the blackboard, using Tonic Sol-fa notation. Part-singing proceeds as the teacher points to each sign in turn, the process being repeated for each part until all are in complete accord. Then comes the difficult stage of combining the words and the music, at which point there usually occurs a serious setback, particularly when the text in question is entirely new and unfamiliar. This step is not made any easier by the fact that the evenly-printed Tonic Sol-fa gives no visual idea of when the music rises or falls, and it is a considerable achievement to perform this double text! How much simpler and better this would have been, had they been able to follow the outline of the music in normal Staff notation from the very beginning.

It cannot be too strongly emphasized that the Tonic Sol-fa system which has been used up to now has inhibited both teachers and pupils in their search for a sound means of musical expression.

If the system itself limits the possibility of a richer musical activity, the same certainly applies to the repertoire, which must be adapted to the natural musical background of the African if it is to be accepted by him and performed properly.

4. European tunes

As we have mentioned earlier (Ch. I), the African has a strong aversion to leaving a key when it has once been established. He can to a certain extent learn in school how to change to a closely-related key, but this process is by no means spontaneous, and is often unwillingly carried out. Too many modulations in the same song carry with them the risk of losing accurate pitch, and as a result there are not many songs which the African can sing without a liberal scattering of wrong notes; songs ideally must be without modulations, or with only the very simplest. This naturally means that the European song repertoire comes to be severely limited, since modulation is one of its main means to expression and intensity. It is not surprising that Brahms' Wiegenlied

recurs very frequently in choir programmes, since it includes no changes of key, and uses only the three main chords.

For the same reason, we can understand why every self-respecting choir is able to include the Hallelujah Chorus from Handel's Messiah in its repertoire. It modulates seldom, and in its harmonic construction combines all the elements characterizing the massive chord-technique which to the African is the right and proper expression of western musical ideas, since this technique has so persistently been put into practice in European-inspired teaching.

The African is able to sing semitone intervals, though this depends to a great extent on the context in which they occur, and the leading note, for instance, will sometimes disappear completely in the tonic. The teacher must continually be prepared to make concessions for the African's inborn musical sense; he sometimes fights a losing battle to try and maintain a given harmonization, since the African's tonal centre does not always coincide with the European's.

The western teacher has also to allow that his melodies have very little to give the African where rhythm is concerned. The great gulf between African and European ideas of music is seldom so marked as here. The result is often a sluggish kind of song, which naturally fails to make any impression upon the African. To clap in time to its two- or three-beat rhythm must seem to him both stupid and amusing. Western songs admit neither of appealing rhythmical clapping nor of spontaneous improvisation.

In spite of this, one cannot help but admire the African schoolchildren for the results they have managed to achieve in this unfamiliar medium. But at the same time the observer and the listener cannot fail to notice the trace of listlessness and lack of real involvement which characterizes the songs. One admires the drill at practices, the performance, though seldom free from mistakes, and the vocal purity often exhibited; under the direction of the teacher, they are able even to carry out the crescendo and diminuendo in a way which would be the envy of many European school choirs. But in this kind of song, the impression that here is something which has been learned off is never entirely dissipated. This is further emphasized by the rigid bearing and fixed gaze; they are doing their duty, without inner conviction or spontaneous expression.

5. Indigenous tunes

How different it all is, when the European repertoire is exhausted and they go over to their native songs! The contrast is perhaps best experienced out in the kraal schools where they still preserve the songs of the district. At first, neither the teacher nor the pupils will admit that they are able to sing any such songs; they are shy of performing their own music! But once they are under way, they are transformed; broad grins appear on every face, eyes begin to sparkle, arms and legs begin to move, bodies sway gently and freely, and hands start to clap the free rhythms. Now they can be themselves, and express themselves in that kind of music which they feel instinctively to be right.

Part of the pattern of musical education in the African school is the musical evening, with soloists, groups of singers, and combined choral music. Another important element is formed by the school choir competitions which are organized in the towns and larger villages, when the various choirs compete before a large public for the right to carry off coveted prizes. Such competitions take place in all four provinces of the Union of South Africa: Cape Province has as many as 60 or 70 different contests annually. The Inspector of Music acts as adjudicator. "Suitable songs are prescribed but, in addition, each choir sings a song of its own choice. The tendency is for them to select English songs."[4]

I had the opportunity of visiting such a contest in Durban, in which a large number of choirs took part. The Administrator of Natal visited the performance and the Paramount Chief of the Zulus was also present as an honoured guest.

The results achieved by the choirs were as a rule good. Different choirs and conductors performed in different ways, but their bearing could not as a rule be faulted: they were generally drawn up in a semicircle, with sopranos and altos in the front row, and tenors and basses behind them.

The reaction of the general public, both white and coloured, was interesting. They all naturally received the European songs politely enough, but interest waned as the evening progressed, as the general hum of conversation indicated. However, as soon as some choir broke with convention and produced a native song

[4] P. R. Kirby, *op. cit.*

School-children singing and dancing. Muketi (Cegato, S. Rhodesia). Tape 12:10. Photo: B. W.

with its accompanying movement and dance, interest among both groups quickened; that choir had made immediate contact with the public, and everyone listened eagerly. The scene took on life and movement, and the public responded. One only wishes that these competitions would concern themselves with folk music on a large scale, and provide a much larger scope for its performance.

In a little kraal school in S. Rhodesia, the choir eventually, after a good deal of procrastination, got round to its own repertoire. It is fascinating to follow the fluent movement of the parts, and the fine musical line in "*Pamatarirano*".[5] This is high-class formal polyphony, a four-part counterpoint, coming from the heart of the people, without any sophistication whatever. Notice particularly the effect of the parallel fifths between the upper and lower parts. But this must also be seen, danced by lithe figures on the warm sand of the school playground, to be appreciated in all its interplay of colour and line.

[5] Appendix p. 248.

A similar technique is encountered in "*Mari yangu yapera muchitina*". *Cantus firmus* is sung in unison antiphonally and in parallel fourths-fifths to the sopranos' quiet melodic line.[6]

6. Musical instruction and new syllabuses

In his article "African Music" P. R. Kirby maintains that musical instruction is on the whole restricted to singing. In Natal "sight-singing must be learned from staff notation through the medium of the Tonic Sol-fa method (a very important step) ... Moreover teaching methods include, in addition to the usual topics, the study of the manner of conducting 'listening lessons', and it is suggested that this part of the work should be based upon the musical appreciation lessons broadcast each year to Natal schools.[7] Other subjects are also treated, such as "the value of music to the community and the place it should occupy in education, musical influences out of school, community singing, creative music, the use of mechanically produced music and music and social conduct".[8]

In the Orange Free State and in Transvaal, it is also reported that instruction is concentrated on vocal music, taught through the medium of Tonic Sol-fa notation.

In Cape the official syllabus defines its aim as intended to prepare students to teach the subject as outlined in the primary school course, and the scheme of training includes both notations.

In all four provinces a certain amount of indigenous music is recognized.

As the last sentence indicates, interest in folk music does not seem to be particularly great. A detailed conversation with one of the active music inspectors showed conclusively that all efforts are directed toward the one-sided aim of bringing up the African so that he can give a practical account of himself in European music. There is only the vaguest understanding of African folk music, regarded as an inferior stage which must be improved upon as soon as possible.

[6] Appendix p. 249.

[7] P. R. Kirby, *op. cit.*

[8] Ibid.

"The general tendency throughout the Union is to teach African children European music, or African-composed music constructed chiefly after European models, and the choice of song is left largely to teachers. But it would seem that much more guidance than is at present given is desirable... Instrumental music is not catered for in native schools, and, with rare exceptions, musical instruments are not provided by the education department."[9]

A new syllabus was approved in S. Rhodesia in 1957. It reveals that an increasing interest is being shown in folk music, though only songs are directly included in the tuition. In "Notes for the Teachers" of this syllabus, we read that "a music lesson should be given for enjoyment. Everybody *likes* music, so the music lesson should be the happiest half-hour of the day. ... A full lesson should have *movement* and *listening* as well as singing."[10]

During the first year, singing is taught by means of periods of listening, and covers up to six notes. Every lesson includes a number of African working-songs, "game songs, nursery rhymes, songs about birds, frogs or fish, African lullabies, songs about lions, crocodiles", etc.[11]

In Sub B, rhythmic exercises are introduced, and the children learn to distinguish different note values. Voice and ear training start through the Tonic Sol-fa method. Practical instructions are given for the practising of songs; hand-signs for Tonic Sol-fa are introduced, but a start is also to be made with Staff notation. 2-pulse and 3-pulse measures are dealt with and practised, and work songs are used liberally. Toward the end of the year, the children should have proceeded far enough to be able to pick out notes in the series *Doh, Me, Soh, Doh*. "Let children make their own little tunes" is a recommended principle, as are "classroom concerts".[12]

In Standard I, teaching is based on the instruction which has been given in the two previous years, and builds up from there. "The children should now be able to express themselves fluently in movement, and to interpret a variety of ideas. This fluency

[9] P. R. Kirby, Ibid.

[10] Syllabus for the schools in S. Rhodesia, 1957, p. 64.

[11] *Op. cit.* p. 64.

[12] *Op. cit.* p. 98

should be most helpful when the need for *miming* occurs at the beginning of the second term. 'Miming' means to tell a story by actions only, without speaking. ... For miming, the class is divided. The mimers do not sing: the singers do not mime." To the four notes already learned *Te* and *Re* are added.[13]

"Rhythm reading" and "pitch reading" are practised from Staff notation. "The singing games and dramatized songs are further developed for the purpose of miming. This year's songs should have a number of verses which tell the story and a chorus which is repeated regularly. Miming is practised every singing lesson." Instructions are given such as "Mime a song about cooking / a railway train / the moon / harvest / building a house," or "Mime a song about an Old / New Testament story."

"Week 36. i. Divide the class into four groups, each to demonstrate a mime already practised this year. The whole class will join in the singing.

ii. Let the four groups compete in the reading of tunes. Take any tune of the tune reading exercises and vary the order of the bars.

iii. A song competition by the four groups and a class-room concert."[14]

This well-thought-out plan is impressive; it appears to accord well with the customs of African singing, and the riches of native song are explored and given their due.

It is to be hoped most sincerely that the goal which has been set will be achieved in the not-too-remote future. Experiences gained from visits to, and lessons in, several schools and seminaries seem also to confirm that it will take quite some time for teachers and pupils to become conscious that Tonic Sol-fa is only a means, to be used only in the lowest classes, of making proper contact with music through Staff notation.

Education and upbringing have as their end the creation of personality. If the African is to find his proper place in society, it is necessary that his upbringing and education should proceed out of his own background. A great responsibility rests on the shoulders of both those who begun, and those who continue this work. It is therefore necessary "to recognize his (the African's)

[13] *Op. cit* p. 116.

[14] *Op. cit.* p. 123.

right to self-development along lines that accord with a disposition that is a product of ages. In his inmost heart the native is probably aware, as no bystander can be, of the basic trend of his inclinations. None the less, the good teacher can help him greatly to know himself. Yet no *a priori* method will suffice for this purpose. ... Fundamentally education is a process of bringing out what is already there. To supply it ready-made is a cheap-jack policy that can but deal out spiritual misfits."[15]

[15] R. R. Marett in the foreword to D. W. T. Shropshire, *The Church and Primitive People*, 1938, p. xi.

IV

MUSIC IN THE CHRISTIAN CONGREGATION

1. Musical adaptation

Western civilization has marched into Africa like a conqueror in triumph. Western thoughts and habits have everywhere brought about a change, which is in process of conquering not only African society but the African himself. The process of readaptation is still gathering momentum, and its most common symptom has up to now been a dissatisfaction with half measures. The African must follow the only right course: he must break radically with the past. And the African himself has often accepted this attitude; he has dissociated himself from his old customs, and broken the unseen ties which bind him to the spirits of his ancestors, spirits which in his youth he had been brought up to worship.

The more cautious and humane way of bringing in these changes has been to show greater consideration, to try and enter into the thought-world of the African, to establish contact with his thoughts and ideas and to attempt to translate, not only words, but also those feelings and moods which lie deeper than words. In this way, it is thought that we might approach him more closely. This work of translation has shown itself to be both feasible and profitable as a course of action for the Church to follow.

We can never cease to admire the African who stands on the receiving end, the guinea-pig for all these well-meaning experiments designed to make him an active participant in the blessings of civilization. The idea is that he should without more ado find his place in a form of civilization which it has taken the West hundreds of painful years to assimilate; we require of him that he should at once act, think, write, talk and sing as we do,

behave and dress as we do, work and hurry as we do. He must at once abandon his old hereditary customs, repudiate the faith of his fathers, accept the laws and social patterns of the new community. And he has done his best to become western.

The African's capacity for adaptation has been phenomenal. It has been axiomatic for him that the westerner is a superior being, and he has tried to measure up to him in all respects. Nor has he been found wanting, either in ambition or in any other mental or physical equipment. He has shown himself capable of assimilating knowledge just as easily as does the westerner, and as a rule does so with greater eagerness and speed. It has been obvious to him that in all questions of knowledge he ought to work by high European standards.

As far as music is concerned, however, the problem is somewhat different. Those who have attempted to acquaint themselves with the problems of African music have felt themselves to be faced with something quite distinctive, with an art-form rich with possibilities of expression, strange to the western ear, but full of meaning. In certain of its utterances, this music has reached a completion of development which is more advanced than that of the West; in others it has gone a different way. Sometimes, elements in its technique are recognizable, and provide reminders of the past of western music. The assessment is readily made that African music is at that stage of development which western music reached about five hundred years ago! But where in the West at that time was there such a remarkable development of rhythm, a rhythmical skill which we shall perhaps never achieve? It is often said that African technique is primitive, without considering that it bestows a freedom which the westerner has long been labouring after.

We are sometimes tempted to invert our values! We might point out, for example, that the musical time-scheme which has bound western melodies in their four-bar phrases, is primitive in comparison to the African's freer musical phraseology. Which is the more primitive, music which generally proceeds in one of two tonalities (major and minor), or music which makes constant use of a great number of "tonalities"? Which is primitive, the music which has two scales, with fixed intervals, or that which

has a large number of "scales", with varying intervals? Who is the more primitive, the performer who must always be dependent on written melodies, or the one who can improvise freely in accordance with the inspiration of the moment?

We are grossly unfair to the African when we stamp his music and his creative ability as "primitive". The tyranny which we exercise when we force upon him music other than his own is no less deplorable than the adverse valuation which is placed on him in many other contexts. This obviously does not mean that we should exclude him from taking part, if he so wishes, in our music, though of his own free will he may decline to do so. We should exercise no compulsion in the matter.

But it would seem to be better that we start with the African's own music, and treat it for what it is: an artistic medium, which proceeds according to its own rules, though these rules differ at some points from those known in the West. What a liberating influence it would be on all sides if this acknowledgement could only be made! The African would be met and treated with due respect, and that at a vital point which enters into the whole course of his life. He would become conscious of the worth of his music, and consequently of himself. He would not have to withhold a vital part of his personality; instead this fine element would be the object of admiration and care, would be developed by careful cultivation, would become *a focal point.*

Many Africans have already found a new focus: *the Church.* It is this which should mean stability and security in life. How this is to be realized in the worship of the Church is a question which has received different answers at different times. We shall now proceed to consider the question of a vital part of the Lutheran High Mass, the *Hymn of Praise* (Gloria); the problem here has frequently been avoided, or formulated only vaguely.

From what we have already said, it will be clear that the following treatment concerns the *Evangelical Lutheran Churches* and their liturgical music. First of all, however, it will be necessary to consider briefly Lutheran orders of worship in various countries, in order to see how they have developed since the Reformation, particularly in relation to ancient traditional forms of the Church.

2. Lutheran orders of worship

We can here naturally only give a brief account, restricted to the main services.

The Lutheran Reformation in no way broke with the orders of worship which already existed: Luther himself was anxious to conform to tradition. It is important to remember that the Lutheran order is based on old traditions, common to undivided western Christendom. Such theological questions as that of the Eucharist, for example, did not substantially affect the forms of worship. During the subsequent period of development, however, and particularly when various national churches were formed, there were considerable departures from the common tradition. Different ecclesiastical bodies stressed the preached word, to the detriment of the two other elements of worship: praise and prayer. The liturgical elements no longer had the same importance, as was demonstrated by the way in which the Ordinary of the Mass was minimized. The low-water mark of liturgical interest was reached during the 18th Century, and it was not until the end of the 19th Century that some attempt was made to win back what had been lost. The subsequent liturgical revival has quickened during the 20th Century, and in our own time is sweeping powerfully onward, clearly as a result of the current pioneer work in all countries.

The main worship service of the Reformation was equally concerned with the Word and the Sacraments. Although many are nowadays striving to give services this wholeness, different practices are observed in different churches. Some have a complete service, while others have separated sacramental from preaching services; others again alternate between the two forms. In the U. S. A., Germany, and to some extent in Scandinavia, attempts are being made to restore the unity of Word and Sacraments to public worship.

But this evaluation of the Sacraments has much in common with the weight the different churches lay on the liturgy. Those who prefer the non-Eucharistic preaching service demonstrate a tendency to minimize the liturgical form and content of worship.

We must remember that the main Lutheran service is complete,

with the proclamation of the Word in Scripture-reading and sermon, and with the distribution of the Sacrament; both are prepared for through the liturgy, in which praise and prayer are the main elements. Thus to the Lutheran order of worship belong the *Ordinary of the Mass*, with the hymns which occur there; congregational hymns, which are partly the new additions to the Ordinary; and those hymns which belong to the *Propers of the Mass.*

Variations in the Ordinary of the Mass:

Kyrie and Gloria

Not used in Denmark.

Laudamus

For the most part compulsory in the U. S. A., and there is a tendency to reintroduce it as such in German and other Churches. Optional elsewhere. There is in many places a tendency to shorten the Gloria.

Credo

Generally used: in Denmark the only part remaining of the Ordinary. Usually spoken, either by the priest or by the priest and congregation together.

Sanctus and Agnus Dei

Generally used, though in Denmark in a new liturgical form.

Benedicamus

Not used in Norway and Denmark.

Variations in the Propers of the Mass:

The Propers have not retained their place to the same extent as the Ordinary, for reasons connected with the reshaping of the Mass at the Reformation. The introduction of congregational hymn-singing meant that the congregation took over the greater part of the Propers, particularly the Graduale, Offertorium and Communio.

Introitus

Has largely been replaced by a congregational hymn. Metrical versions occur in the U. S. A., and in recent years in Germany and Sweden also. The use of verses read from the Psalter and of versicles has also spread.

Hallelujah

Has been abandoned in Sweden, Norway and Denmark. A Hallelujah with verse is planned for introduction in the U. S. A. and Germany.

Graduale

For the most part in a metrical version in the U. S. A.; replaced by a congregational hymn in other churches.

Communio

Hymns during the distribution of the Sacrament are usually for the congregation. In Germany, new attempts are being made with psalmody, congregational hymns and *musica sacramenti*.[1]

As far as the musical form of the liturgical hymns is concerned. three lines may be distinguished:

a) An unbroken development of the heritage from the pre-Reformation Church and from the Reformation itself (Scandinavia).

b) A re-shaping of traditional forms in the context of a new concept of the Church, without being tied to the past (U. S. A.).

c) An attempt to return to the heritage of the Reformation, after liturgical forms have been almost lost; this includes a return to Gregorian chant. In the U. S. A., progress has been attempted along all three lines.[2]

It may be of interest in this context to determine more closely the attitude of the Church of Sweden to her musical heritage. Even if the general situation is clear from the above summary, we may mention that in Sweden it has been possible to keep alive an unbroken tradition, thanks to the foresight shown by the brothers Olaus and Laurentius Petri, who were mainly responsible for the break-through of the Reformation in Sweden.

It has been to a large extent possible, too, to preserve intact the old liturgical melodies, and—a very important consideration—they have been kept *as congregational hymns*. So in Sweden it is the *congregation* who sing Kyrie, Laudamus, Sanctus, Agnus Dei and Benedicamus, and mainly to the traditional melodies.

[1] R. Utermöhlen, *'Resemblances and differences in the liturgical orders of the Evangelical Lutheran Churches'*. Lecture at the Congress for Church Music in Oslo, 1958. (Notes by H. W.)

[2] R. Utermöhlen, *op. cit.*

The entire Laudamus, according to the old melody tradition, is sung (by the choir) on the main festal days alongside the shortened form.

Introitus has since 1942 in Sweden been introduced on some twenty Sundays in the year; this is used on festal days, while "Introitus-Sanctus" (partly traditional and partly new melodies) is used on ordinary Sundays. The Introitus is mostly sung by the choir, partly in Gregorian chant and partly in a new arrangement (in connection with the first congregational hymn). In line with post-Reformation tradition in other churches, the congregation has taken over the greater part of the hymns belonging to the Propers, the Offertorium and Communio. (This naturally also applies to the Graduale in the Ordinary of the Mass.) During the distribution of the elements, the church choir often sings *musica figuralis*, which has to do with the Eucharist (Palestrina, Schütz, Bach and others, as well as modern choral composers).

3. The situation at the beginning of the missions

In order to understand the course of events in the young churches, particularly with regard to liturgical music, it is important that we remind ourselves in the first place of the background from which the work of the missions proceeded; and in the second place, of the presuppositions held by those whose responsibility it was to create forms of expression in the worship of the newly-founded churches.

The greater number of missionary churches retained the orders of service and the music which the missionaries brought with them from their own churches; it is this inheritance which still comprises their musical and liturgical essentials. We must remember that the 19th Century was a period of decline, as far as liturgical music in Europe was concerned, and that it was not until the end of the 19th Century that a revival began. This revival, however, had no effect on the established orders of worship and their music within the younger churches. Liturgical services in the main Sunday service ("High Mass") were restricted to a minimum. For example, in Sweden at the turn of the Century, there was sung only *one* Kyrie melody, and it was this one which

the missionaries of the Church of Sweden took with them to Africa. It was unfortunate that just at this time it should be a corrupt form of the melody which was in use; a great deal of confusion resulted when it was taken over by African congregations (see further, p. 136).

The *congregational hymns* which the missionaries brought with them were on the one hand Lutheran hymns with their associated tunes, though in their non-rhythmical forms; they were ponderous, and usually proceeded in a major or a minor key. They had no obvious attraction, either rhythmically or melodically, for the African congregation. On the other hand, the greater bulk of melodic material was made up of so-called "Evangelical hymns", arbitrarily chosen, and notably of varying musical worth. The fact that these melodies had a strongly romantic bent belongs to the overall picture, as does the content of the texts, which often introduced a fatally alien influence into the confessional system. "The conflict between the Evangelical Lutheran and other 'Reformed' points of view has in this way been brought even into the life of worship."[3]

The texts of these hymns were translated into the language of the new country. Even though the work of translation was in itself a difficult task, new differences arose over the relationship between the rhythms of the text and the melody respectively, difficulties which remained unsolved. That they are still unsolved is a regrettable consequence, which disturbs the co-ordination necessary if the hymn is to fulfil its function in worship.

The action of the missionary came to be determined by the impressions he had received in his home church; he was bound by his time and his milieu. Pietistic and revivalistic theology had little time for a liturgical outlook on worship and church life, and the dominating factor in the work of evangelism was the need for conversion.

A missionary's education at that time only included the sketchiest ideas of liturgy and church music, if in fact they were treated at all; they were thought to be without any real importance for his life's work. It was of far greater moment to concern oneself with tasks other than constructive liturgical worship.

[3] H. Buvarp, *'Liturgy and Church Music in the Younger Churches'*. Lecture at the Church Music Congress in Oslo, 1958. (Notes by H. W.)

This objective line was completely hidden by the idea of subjective, individual salvation. Even if the ultimate goal is the same in both instances, it was lost sight of in dependence on the partial, short-term view. On the mission-field, however, the missionary came into contact with other churches and denominations. The many missionary societies, often federated, had members drawn from different denominations, and a consequent variety of opinion on questions of church and congregation.

As we have earlier mentioned, the Africans were not slow to accept what was given them, and willingly received orders of worship and church music placed at their disposal. It is understandable that the tunes had little to offer; the ponderous measures of the chorales left no room for polyrhythmical improvisation, and concepts of major and minor stood in contrast to what the Africans understood by tonality. A song technique in which chords depended from the top part was strange to them, and had no place for harmonies based on melodies rather than chords. Thanks to an admirable power of adaptation, some kind of solution has been forthcoming, but though the solution has been durable, it has not exactly furthered the worship of the Church.

4. The present situation in the local congregation

A. *Liturgical music*

We have already said that the Lutheran denominations have tried to be faithful to the old traditions of public worship as well as of liturgical music. That faithfulness to their heritage is most strongly manifested in Scandinavia (particularly in Sweden), and is a source of gladness to all who find strength and comfort in the preservation of tradition. A rich musical legacy is at the disposal of the missionary church, even though it is still not used to the fullest extent. The minimal use to which it was restricted at the time of the founding of the missions is still characteristic of their services. The revival of liturgical music which is taking place in the Lutheran churches of Europe is just beginning to make its presence felt, without as yet having taken very definite form.

The Ordinary of the Mass has undergone only a few changes in the Lutheran mission churches in S. Africa: these apply above all in the Swedish and Norwegian missions, since the German mission has more extensive material with which to work. These groups build on a stock of traditional material, while on the other hand missions originating in America use Mass melodies which are newer altogether.

It is interesting to study the way in which these old melodies have been received in African congregations. They often go back to the period when the so-called Gregorian chant provided a common basis for the music of the whole of Christendom. We encounter here the ecclesiastical modes (Dorian, Phrygian, Lydian and Mixo-Lydian), some of which stand quite close to African folk music. Their relationship may be illustrated by a typical example.

Kyrie is sung, in the churches which are connected to the Church of Sweden, to that melody which was the only one in use at the turn of the century. The 19th Century had little knowledge of ecclesiastical modes, and little feeling for free melodic form, with the result that the old melody (from the 10th Century) had taken the following form:

A misunderstanding of the individuality of the melody had expressed itself partly in its transposition to the *minor*, through the introduction of the C sharp at :: above, and partly in that it was measured and equipped with bar-lines. It was introduced in this form to the congregations founded by the Church of Sweden in S. Africa, S. Rhodesia and Tanganyika.

What happened when this melody was sung by Africans? Since the penultimate note (C sharp) does not occur in the African "natural note sequence", it was spontaneously altered to C. In other words, *the Africans spontaneously returned the melody to its proper mode, and registered it as Doric without knowing anything of the ecclesiastical modes, the origins of the melody or its connections with the ancient Church.* It was not until 1942 that the melody was restored with the introduction of a new Gradual. In the Swedish Gradual, the melody now stands as:

The Church of Sweden has been corrected by the young African Church! The melody has been restored to its original mode and has been freed from its restrictive bar-lines, in precisely the way in which Africans naturally insist on singing it.

But the penultimate note is still the subject of much confusion in the congregation. Ambitious teachers and older missionaries wish to retain the version which was originally introduced, and the result is often a jarring discord at the end of the melody. Confusion is increased by the way in which the African congregation sings its melodies. Even liturgical melodies are supplied with a heavy chord on each note, and since major chords are the easiest to sing, the melody is transposed, with their help, to the major. Everything goes well (with parallel fifths in the outer parts) until the critical point X is reached. There is some doubt here. Some want to sing C sharp, others want to sing C natural; besides, how is it to be harmonized? The whole thing often finishes in a vaguely approximate chord, neither group being quite able to convince the other that its version is the right one.

Gloria has so far mainly been sung by the priest at the altar, being answered by the congregation's hymn of praise (which in the Church of Sweden replaces the Laudamus on ordinary Sundays). For the performance of this hymn, see the following section on congregational hymns.

Credo is read by the whole congregation, together with the priest.

Sanctus and *Agnus Dei* are for the most part sung to the traditional melodies,[4] the degree of success depending upon local circumstances. Since the melodies are mainly traditional, they are well suited to the African's tonal sense. They do not change key, and in that respect present no difficulties. The many melisms and the wider intervals (by African standards) make, however, more general participation difficult; it seems unlikely that these

[4] With "traditional" is meant in the following those tunes deriving their origin from the ancient Christian Church.

melodies will be sung by greater numbers, at least in their present form. Here is a clear case for simplification.

The *Propers of the Mass* have been severely cut down. As in the Church of Sweden mission congregations begin their main services with the *Introitus–Sanctus*, which varies according to the period of the Church year, and is sung from the altar by the priest. A *Litany*, which has also been taken over is sung during Lent. It is not very suitable for African congregations, since it is in a *minor* key. It is therefore quite understandable from the African's viewpoint, though it may shock the missionary liturgiologist at the altar, if he receives a glad response *in major* instead of the expected *in minor* ("Have mercy upon us").

The introduction of the Introitus into the African Lutheran Church, will be treated in a later chapter.

In S. Rhodesia, the congregations founded by the Church of Sweden, follow the traditions of their home church. As these congregations form a unity, their liturgical music can more quickly be adapted in accordance with alterations and additions made at home.

In the equivalent congregations in Tanganyika there are still only a few *sung* liturgical elements. Preparations are being made, however, to increase the activity of the congregation in the Ordinary of the Mass.

B. *Congregational singing*

The first experience of improvised four-part congregational singing is very impressive. There are usually four parts: soprano, alto, tenor and bass—a practical arrangement, since each worshipper can sing the part which suits him or her best. Africans love to harmonize, and have therefore gladly accepted English choral technique. But they have not accepted the imported *Western melodies* without alteration; the melodies have had to be adapted to the Africans' tonal ideas. Nor have the Africans accepted the entire chord structure into their improvised congregational singing; the result has been that they mostly proceed in only the three basic chords of tonic, dominant and subdominant. In spite of this harmonic simplification, the technique used makes considerable demands on the singing congregation, and

its members must seek to fit in as best they can with its harmonic structure. It is not surprising that the individual does not always hit either the right note, or the same note as his neighbour; the resulting many-part harmony is not too dissonant, however.

Singing in the African congregation is powerful, and it is taken for granted that everybody takes part; there are no sleeping partners. Since the congregation harmonizes all the melodies, there is no need for organ or organist; the African congregation is its own organ! When there is a choir, as in the larger urban churches, they sit in the front seats, from which position they can be of most help to the congregation.

Four-part singing is practised in principle in all churches, even the smallest. The priest or some other leading singer from among the laymen announces the hymn and gives the note, after which the congregation is ready without more ado to come in with the different parts. The sopranos, often reinforced by the cantor or priest an octave lower, are responsible for the melody, and all the others divide themselves up as is most convenient. The bass line is as a rule best equipped after the melody line; the inner parts have fewer singers.

They sing slowly and solemnly, in a style which lacks rhythmical urgency; not unnaturally so, bearing in mind that western hymns have little to interest the African, rhythmically speaking. A glissando technique, particularly noticeable in Zululand, where it forms part of the normal way of singing folk melodies, makes the hymns somewhat stodgy and long-drawn-out; as a habit, it cannot, of course, be reconciled to western practice.

We must remember in this context that the Reformation hymns, arising from the golden age of hymnody, were only brought to the African congregation after they had been evened out by being deprived of their rhythmical structure. It is possible that the result might have been entirely different, had they been presented in their original rhythmical forms.[5] For this and other reasons, the great Reformation chorales have not been very successful in missionary congregations. We may here point out two of these further reasons.

Purely minor melodies could not easily be performed, since

[5] Cf. H. Buvarp, '*Musikk i gassisk gudstjeneste*', Norsk Tidskrift for Misjon, 1950 nr 4, p. 139 ff.

minor does not form part of the African musical scheme. For this reason, a large number of hymns in existing collections are unsingable.

Western melodies are modified in accordance with African musical practice. This happens in congregational singing when melodies modulate from the principal key to another near at hand. It is most usual for chorales to modulate in the West, as most of the "great chorales" demonstrate. We can therefore understand that the European may feel himself somewhat out of place when he first makes acquaintance with African congregational singing. A couple of examples may serve to illustrate what happens.

Now, for example, in the ordinary Sunday service the congregation's hymn of praise after the Gloria is the hymn "*God in heaven, God alone*" (in the hymn-book of the Church of Sweden no 24: 1, *Allena Gud i himmelrik*), which is sung instead of the Laudamus on ordinary Sundays. This melody modulates in two places, one of which affects the melody line itself: in bar 11, the melody changes from G major to A minor. What happens in the African congregation? They ignore the modulation, and instead sing three A's in succession. The following phrase suffers the same fate: in bar 15, consequent on the previous levelling-out, they sing three successive B's. Thus the melody takes the following form:

From the African point of view, this adaptation is both correct and logical. However, the operation has altered the chorale, and deprived it of something of its character. This is even more striking when it is harmonized, since the monotony of three successive dominant chords in bars 11–12, and three repeated tonic chords in bars 15–16 cannot help but rob the melody of

some of its meaning and life. We must, however, accept the alteration as a manifestation of the African's own view of music.

Some melodies will not stand such treatment. This is the case with the chorale, "*Nun danket alle Gott*" (Now thank we all our God), which is found in most hymn-books. Everything proceeds normally until the climax of the chorale is reached, in bar 7. The whole purpose of the melody is crystallized in the transition from F major to C major; it is just this transition which raises the song of praise to a new level of joy and thanksgiving. What happens in the African congregation? Absolutely nothing! The melody sticks fast, and repeats five C's in a row. As a result of the operation the melody dies!

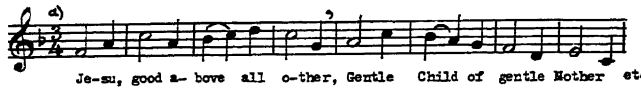
A common experience in an African congregation would be as follows: the service begins with an introductory hymn, which is taken up by the cantor, and proceeds with the help of the efficient school choir, who know how a modulation should be carried out, and take great pains to sing correctly. The choir negotiates the first verse without accident. In the second verse the congregation gets under way, and there are differing ideas about how the critical modulation should be sung. Since both groups "are right", by the third verse the stronger party has won, and the choir accepts the "natural" version. The hymn has been corrected by the African congregation.

Another problem is posed by the *treatment of texts*.

As a general rule, Bantu languages are trochaic in construction, i. e., an accented syllable is followed by an unaccented. With the exception of single-syllable words, and certain cases involving special emphasis, it is a rule that Bantu words end

with an unaccented syllable. A line of verse will thus end with a trochee. This circumstance has not been sufficiently noticed when it applies to the adding of words to music. Hence it often happens that trochaic texts have been set to iambic melodies, with the result that all rhythmical connection between words and music has been shattered. The opposite can also happen: iambic texts set to trochaic melodies. A hymn from the English Hymnal (no. 598) illustrates this procedure and its result.

We sing:



It would be unthinkable to sing:

In (a) the rhythm of the text corresponds to the rhythm of the melody, but in (b) there is no such correspondence. The setting is impossible: it is a caricature of a hymn.

Similar mistakes are found over and over again in African hymn-books, particularly in South Africa. For example, in the hymn-book of the Zulu Lutheran Church, there is a hymn *"Jesu hambela"*, accented thus:

Jésu hambéla,
Thína phambíli.

It has been set to a melody in this way:

The rhythm of the melody gives the text an impossible accentuation, and produces a grotesque result:

Jésu hámbelá
Thína phámbilí.

This way of singing has become so much a part of African congregational usage that it has been accepted as legitimate by missionaries and Africans alike; they refer to the fact that African folk song can undergo such rhythmical changes on

certain occasions. We also have drawn attention to this circumstance in African folk music, with examples.

But even if we allow that in African folk music, rhythm can vary in a context where there is a close rhythmic-melodic connection, and not in recitative texts, *it is obviously wrong to apply African principles to western hymns.* This course of action implies a simplification of the problem, or more exactly, a circumvention of the real problem, that of the transfer of European melodies to African congregations.

This incorrect technique has, however, established itself in the churches, and has become part of the African's way of dealing with European hymn tunes. In the main Sunday service he is quite sure that he sings his hymns in the correct western style, even when, for example, the Laudamus is sung in the following way, as in the Zulu hymn-book:

Wrong accent	*Correct accent*
Unkúlunkúlu ó-ye-dẃa,	Unkulunkúlu o-yé-dwa
Si-yá-du-mí-sa wé-na,	Siyadumísa wé-na,
Nganhlí-zi-yó-nye són-ka-ná	Nganhliziyónye sonkána
Si-ýa-ku-bó-nga njá-lo etc.	Siyakubónga njálo etc.

The mistakes are even more striking when they are heard against the melody. (Cf. same melody noted on p. 140.)

It is impossible to consider that a song set wrongly in this way can ever be a true means for the expression of heartfelt joy and thanksgiving.

C. *Critical voices*

About twenty years ago, the mistakes inherent in most of the hymn-books on the African mission field were pointed out by A. M. Jones.[6] He maintained that, with all due respect for the pioneer work carried out by missionaries in order to encourage congregational singing in African churches—work without which the African would have no hymns whatever to use in his services —the time is now ripe for a reorientation of this and many other aspects of the music of the younger churches.

It is unfortunately true that both missionaries and Africans

[6] A. M. Jones, *Hymns for the African.* 1931. Cf. the same author in AMS Newsletter 1953 p. 8–12.

have become so used to these errors that they have accepted them and made them into a tradition, with which it becomes harder to break as time goes on. And what has the result been? "We hear beautiful tunes murdered—and we blame the African: we sing hymns with the metre all wrong and actually come to accept them as normal things. We go on making hymns with the wrong rhythm in every line; we set them to tunes of which we are fond, but which the native cannot sing, and then we say it is the best we can do."[7] Jones har examined six hymn-books, and had "hardly found a single hymn where the metre and accent were correct".

From various quarters voices are being raised, demanding a new attitude to such vital questions. Concerning music in West African churches, this is one of the comments which have been made:

"Unfortunately the hymns and canticles have been translated, or rather transliterated, into different African languages without any attempt being made at finding a poetic or musical form native to the language in question. The hymns of Wesley and Whittier have been turned almost word for word into Yoruba, Twi, Baoulé, and a hundred other tongues. They have been sung to the tunes of Barnby, Sankey and the rest, which have no kinship with traditional African music. And the tragic result has been that these hymns are utter nonsense."[8]

No notice has been taken of the tonality of the African language. "Where then the translated words are wedded to a tune that takes no notice of the language tones, there must be constant clashes between rising tones and falling notes. This is indeed what happens constantly, with the sad consequence that the hymns are completely meaningless. All of them. They are quite incomprehensible to an outsider. And if a regular churchgoer is asked about their meaning he has to think twice about the words, without the tune, before he can answer."[9]

A missionary of the Dutch Reformed Church, Dr. J. K. Louw, whose field of service is Nyasaland and who has made a special

[7] A. M. Jones, *Hymns for the African*, AMS Newsletter 1950, p. 8.

[8] E. G. Parrinder, *'Music in West African Churches'*, AMS Newsletter 1956, p. 37.

[9] E. G. Parrinder, *op. cit.* p. 37.

study of the relationship between tone and language in that country, states:

"There is no doubt that with the years many hymns have come to have real meaning to African Christians who associate them with genuine spiritual experiences, but that the hymn book has retained its foreignness to the majority of the population there is no doubt at all. I am prepared to maintain this in spite of the fact that a cross-examination of a representative number of church members may not reveal the truth of this statement. The hymn book with its foreignness has come to be regarded as an essential part of the Christian religion, and it is considered that it must be so. The fact that it is foreign does not seem to be anything wrong. Many a hymn may carry scarcely any meaning, 'but,' says a catechumen, when questioned as to the meaning of a certain hymn, 'I never understood that these hymns were supposed to have any meaning!'"[10]

That the four-part technique of African congregational singing may have fatal consequences is conclusively shown from another part of Africa, S. Congo. Mrs. Jaqueline Shaffer, an American missionary, relates:

"When the boys graduated from school and went out to teach, strange reports were sent back to the mission that these boys did not know the hymns they were assigned to teach, but were teaching other melodies to the words in the book. The fact was that the boys who sang bass in the choir were teaching the bass part, the tenors the tenor part, and the baritones the baritone part. So for each hymn four different melodies were being taught. The result was a complete ban on all part singing in the mission, and again a return to the original hymn tune."[11]

No-one can claim that the musical instruction that has been carried out up to now in African schools has made it any easier for the African to accept western music; it has moved in very restricted circles, mainly within the field of vocal music. Nor has the music which the African encounters in public worship brought him any nearer to western church music, with one important

[10] J. K. Louw, *'The Use of African Music in the Church'*, AMS Newsletter 1956, p. 43.

[11] J. Shaffer, *'Experiments in Indigenous Church Music among the Batela'*, AMS Newsletter 1956, p. 39.

exception: Gregorian chant, in those denominations in which it forms the basis of the church's hymns. In congregational singing, as we have seen, he often makes contact with a form of hymnody which is but a caricature of its western counterpart. It is essentially foreign to him, but he has heard it and been associated with it for long enough for it to have alienated him from his own folk music, which the educated young African considers to be "inferior music". In general, Africans have very little understanding of indigenous music in church. "The old, beside their ingrained conservatism, deeper still in the African at large, shall howl *their* chant as long as they live, on the strength of 'the virtue that is given it by usage and association'."[12]

There is naturally much difference of opinion on the possibility of giving indigenous music a place in the Church. There are, however, Africans who have seriously attempted to get to grips with these problems. They maintain, with some disquietude, that native music is being lost, and is sending out distress signals. An African, Philip Ghebo, of Achimota School, Ghana, writes:

"I seriously attack the propagators of the idea that our music is primitive, fit only for the devil. I warn the missionaries to stop preaching that gospel, else there will be a conflict between us and they will regret it in the end. Strangely enough they are not opposed to me, but they want me to advise and help them organize it in the schools. They have done many things of which I am justly proud, but their teachings ... have done a lot to prohibit the music that is the centre of our culture. The result is that today we have a vast majority of educated Africans who have not the slightest idea of their own music and culture.

Music being an important part of the culture of any nation, I therefore feel that to educate the African and leave out his music means that his education is lacking a foundation—or in other words is but a thin veneer."[13]

"The dilemma of Bantu church music" is a problem for all Christian churches just now. From almost all sides comes the burning question as to how Christian worship is to fulfil its

[12] Frère Basile, *'The Dilemma of Bantu Church Music'*, AMS Newsletter 1957, p. 36.

[13] Ph. Ghebo, *'Music of the Gold Coast'*, AMS Newsletter 1954, p. 82.

purpose, if music is not an adequate means of expression for the feelings of the African, when he comes to pray to his God "in spirit and in truth".

5. Tradition and renewal

A. *Principal viewpoints*

"If we ask about the present attitude of the missions toward the cult heritage and mentality of the mission people, we must confess, with all respect for the vast accomplishments of the missionaries, that in the last century, by reason of their European training, they have, as a rule, shown little interest in, and understanding for, the cult heritage of the people."[14] In this way W. van Bekkum, emphasizes the need for native music and more vernacular in the liturgies of the missions.

But this demand for a closer link between the work of the missions and the cult heritage is not new; a missionary such as Edwin W. Smith expressed the same thoughts thirty years ago.

"As long as Christianity is presented to the people in European terms, under European forms, it must remain an exotic faith to them. It may gain a certain prestige as the religion of a powerful race, but sooner or later their national spirit rises and they revolt against the domination of an alien culture. They come to see that they too are a people, and they will cherish resentment against all who conspired to rob them of their heritage. Unless by that time Christianity has become deeply rooted in their souls they will turn from it as a foreign and therefore a hateful institution. And it will never be so rooted unless it be presented to them in the terms of their own thought and expressed in their own speech."[15]

At about the same time another missionary, Roland Allen, was writing: "We have been anxious to do something for them. And we have done much. We have done everything for them. We have taught them, baptized them, shepherded them. We have managed their funds, ordered their services, built their churches,

[14] W. v. Bekkum, *'The Missionary Potential of the Liturgy'*, *Worldmission* 1957, Vol. 8, no 1, p. 86.

[15] E. W. Smith, *The Shrine of a People's Soul*, 1929, p. 45.

provided their teachers. We have nursed them, fed them, doctored them. We have trained them, we have even ordained some of them. We have done everything for them except acknowledge any equality. *We have done everything for them, but very little with them. We have done everything for them except give place to them.*"[16]

"Give place to them." This ought to be a particular need when it comes to church music on the mission field. In this context it is worth remembering that the late Pope Pius XII was anxious that full account should be taken of the native element in music. He expressed himself in this way: "Many of the peoples entrusted to the missionaries take surprising pleasure in rhythmic music and enhance the ceremonies in honour of their gods with religious songs. It would not show much prudence on the parts of the heralds of Christ, the true God, if this effective means for promoting the apostolate be lightly thought of, or be neglected."[17]

This statement is interesting from several points of view. It confirms, for instance, that the same problem is being experienced in all branches of the Church. We Lutherans are perhaps in the habit of thinking enviously of the Roman Church and her rigid liturgical tradition. The directions are laid down, once and for all, and this Gregorian heritage is passed on to the young churches. Nor is there any problem with the texts, since all is in Latin. Everything is determined in advance, wherever the Roman Catholic missions break new ground. The fact that in recent days even they have had to "give place to them" and possibly to envy the Protestants, shows that they too are having to do a certain amount of re-thinking. Consequently, the Roman Church is beginning to encourage the careful use of the vernacular in certain parts of the Mass, a circumstance which was the obvious, but no less difficult point of departure for missionary work in the Lutheran churches.

The Pope's initiative shows a breadth of vision which has caused equal surprise both inside and outside the Roman Church. The statement on music which we quoted gave rise to this comment. "We bishops and missionaries above all, are thankful to

[16] R. Allen, *Missionary Methods*, 1930.

[17] Papal Encyclical, 1955, *Musicae Sacrae disciplina*, Herder-Korrespondenz, Juni 1956, p. 423.

the Holy Father for these words. Although the immediate question is that of music, no one will deny the universal character of this . . . principle with regard to missionary accommodation. Until now no missionary dreamed that such far reaching adaptation and adoption within the framework of the official liturgy was possible."[18]

We shall consider later how this principle was developed by the Roman Church in various parts of Africa.

Similar opinions are to be found in other important contexts. We may here recall the 1952 meeting of the I. M. C. at Willingen. A section of its statement on "The Universal Church in its local setting" reads as follows:

"While the Church in any place and at any time must exhibit the marks without which it will not be a church, it has the responsibility to exhibit them in a distinctive way, incorporating in the service of Christ whatever heritage of cultural values may have been given her by God's grace. This is not being rooted in the soil but related to the soil. The Church can only be rooted in Christ. But the eternal Gospel must be so presented to men and women that its contemporary and compelling relevance is recognized. It cannot be so recognized as long as it appears in a foreign guise, imitating and reproducing the characteristics of a church in some remote and alien land."[19]

"We should adopt a new approach to the social heritage of the African. What is needed is not a destruction of the old forms, but to fill them with new contents.[20]

To quote, in conclusion, the Willingen Report once more:

"There are situations in which the churches have the duty to sever themselves completely from those elements in culture which are directly antagonistic to the Christian faith. But this severance can never be a permanent solution. The churches have to return to the task and seek to fill cultural forms with Christian substance, to transform, under the power and guidance of the Holy Spirit,

[18] W. v. Bekkum, *op. cit.* p. 93.

[19] Report from the International Missionary Council at Willingen, 1952, p. 59 ff.

[20] E. A. Asamoa, *'The Christian Church and African Heritage'*, IRM 1955 p. 293.

the ideas, practices and traditions of the people, so that the Christian message may become an integral part of the life and experience of the people."[21]

B. *Liturgical tradition*

We have earlier considered the question of the liturgical tradition, as it is spread throughout the mission churches from its source in the Western Lutheran church. The Evangelical Lutheran view treats public worship as the place where the community believes, hopes, and waits upon God's presence through Christ. The Mass is God's uniform action toward the community in Word and Sacrament.

This determines "the basic elements in the formal structure of the liturgy which—from the Evangelical Lutheran viewpoint—are threefold:

The Word: that which is read (lectio) and proclaimed (kerygma), which is Christ.

The Sacraments: the visible word (testamentum), the sign of the covenant (signum), which at the same time means the real presence of Christ.

Prayer and Intercession: the expression of faith, having no aspect of merit, however."[22]

It would be superfluous to stress the meaningfulness and strength arising from the way in which the liturgy is rooted in tradition. Worship is not some casual game. The firm construction and the logical development within the Mass itself express events which affect the individual, provided that the progress of the liturgy is comprehended and made understandable.

This does not mean that we should be eternally bound to the tradition which was once given; on the other hand, though, we must not lightly discard an order which has shown its life-giving power during the Church's long history. This is particularly illustrated in the mission churches, when the traditions are set up against the people's own religious ceremonies. Without the preserving medium of the traditional liturgy, there would have been a much greater possibility of its content disappearing.

[21] The Willingen Report, p. 60.

[22] H. Buvarp, *op. cit.* (notes by H. W.).

However, this does not prevent the opinion being expressed that "a correct introduction into the liturgy of the Church would be the answer and the fulfilment of an ardent longing which is very alive in their (the catechumens') hearts". "Without precluding essentials, the form of the liturgy could take more into account the mission people, their individuality, and their own cult ceremonies. This is the only way they will reach an integrated and worthy expression of their love for God."[23]

Church music must be entirely determined by liturgical considerations; it is in the first place a matter of liturgy. There is as little question in the younger churches as in the western churches of "making music" as an ornamentation of public worship. Music must fulfil a liturgical function and be determined by the essentially liturgical character of the service. Nor must the aesthetic demand for a correct presentation be thrown aside.

Church music is primarily vocal music, functioning partly as liturgical melody in its strict meaning, in the different elements of the Mass and of the canonical hours, and partly in the singing of "chorales", as is the tradition in Evangelical worship.

C. *Musical viewpoints*

We must first ask the question: Is a musical reorientation necessary, and if so, for what reasons?

It is clear from what has gone before that the liturgy must be made accessible, and that in order to reach this goal, we must work for mutual understanding, and not forget to take account of the cultural heritage of the mission lands. We ought to remember "that their century-old rites often express the finest facets and nuances of their souls, and that it means a real loss if we do not give at least the noblest of their cult forms a new function in the Christian cult."[24]

One of the noblest forms of expression is immediately to be found in African music, which is a powerful means of expressing "the finest facets and nuances of their souls". But it is not merely a careful consideration of the worth of their own cultural heritage

[23] W. van Bekkum *'The Missionary Potential of the Liturgy'*, Worldmission, 1957, Vol. 8, no 1, p. 83.

[24] W. van Bekkum, *op. cit.*, p. 91.

which compels us to rethink the position. The necessity of re-orientation is evident when we think about the continued existence of the Church and the continuation of her missionary activity.[25] Modern missionary practice aims at self-determination within indigenous churches, but this long-term policy cannot be separated from the preparation which such a situation demands. A firm liturgy, based on tradition, but not thereby excluding the possibility of new forms "related to the soil", would perhaps be the bulwark which would hold out in the face of the most serious opposition. Once more it is music which is revealed as a basic co-ordinating factor!

But even from the purely musical point of view, it is obvious that room must be made for native music. In Chapter I, we attempted to give an account of the distinctive character of African music. This is perhaps the place for a short summary of its most characteristic qualities, so that the reader may have some idea of divisive and unitive factors.

African ideas of tonality are wider and more flexible than ours, despite their apparent restrictions. The African is unable to keep in touch with many major or minor European melodies, for the reasons given earlier. Africa and Europe have totally different styles of singing, from which it follows that many European melodies are entirely unsingable in Africa.

The European time-scheme leaves the African unmoved and disinterested.

African free rhythm is vital for indigenous music, but, with few exceptions, it stands outside the range of church music.

Word-accent and melody-accent show no co-ordination in most of the hymns commonly used. Lack of consideration of this factor has made many hymns unintelligible.

There are reasons why African folk music ought to be introduced into the Church:

African song-technique, alternating between soloist and choir, or between groups of singers, is the same technique as that which the Church has used from her earliest days. The Church's own hymn book, the Psalter, has been used in this way from time

[25] Cf. J. H. Nketia, *'The contribution of African Culture to Christian Worship'*, The Church in Changing Africa (Report of the All-African Church Congress at Ibadan), 1958, p. 59.

immemorial. Antiphony is capable of being widely varied, in connection with the various techniques already in existence.

Certain African "tonalities" show marked resemblance to the original ecclesiastical modes.

This is not only of great musical interest, but of vital importance when it comes to the future shaping of African church music. We have previously referred to a number of melodies which have an unmistakeable modal sound. I need only refer to the melody "*Nimuze Tugweragwere*" (cf. p. 232). We often, too, meet with what is most characteristic in African melody formation: a melody neither major nor minor in the European sense. (The characteristic feature of major and minor is missing, namely the semitone interval between leading note and tonic.)

African melodies are strictly diatonic (no modulations or chromatic intervals). They proceed with very few wide intervals, move about a tonal centre, have an objective folk character and are free from all sentimentality.

D. *Conclusion*

We must without further delay help the African to find himself again through his own music, and take the unprecedented, though obvious, step of bringing a purified folk music into the liturgy.

We know that when the Church broke into history she was linked to the ancient Synagogue traditions; this is clear from the continued use of the Psalter. That the Church did not dispense with the old laws of tonality is also proved by the living tradition preserved in our modes, which still have Greek names. We may well suppose that they, too, underwent some form of "purification" process.

The Church has not in more recent times hesitated to make use of secular melodies. We need only think of one of the most beautiful of Protestant hymns, especially loved by Bach, and echoing through all his Passion music. "O Haupt, voll Blut und Wunden", ("O Sacred Head, surrounded"), was a German love song of the late sixteenth century and was entitled "Mein Herz ist mir verwirret, das tut ein Mädchen zart", ("My heart is all bewildered, the work of a tender maid"). This sounds almost sacreligious to us. Yet, "hundreds of the hymns sung by Catholics

and Protestants today came into being through this contrafactural procedure. Once the external considerations have been lost or put aside, any music that is intrinsically artistic can qualify for 'baptism' in the one, true Church."[25]

Even though this may not be the best means of paving the way for the introduction of African tunes into the Church, it ought at least to be tried.

[25] F. Smith, *'Music Should be Native, too'*, Worldmission, 1957, Vol. 8 no. 4, p. 20.

V.

A NEW CHURCH MUSIC

A. Experiences and experiments in South Africa

My first journey to S. Africa, S. Rhodesia and Tanganyika, in 1954, brought me into contact with those congregations which have been founded through the missionary activity of the Church of Sweden. Impressions gained from their music were powerful. Contact with the larger churches and their four-part singing commanded respect. On school visits in different parts of Africa I had the opportunity of hearing well-prepared choral singing, mainly of European songs, performed with great sureness. I was impressed, however, without being gripped. But many questions demanded answers. Why was the noble old musical culture and technique left altogether outside the walls of the church, when it has so many unmistakeably "churchly" features? How should the texts of congregational hymns really be treated? A superficial contact with the elementary rules of the languages concerned had already revealed serious inconsistencies between the word-rhythms and the melody-accents. Did the worshipper really understand anything of the content of the text in such a song?

On my second visit to S. Africa, in 1956, I started in Roodepoort, outside Johannesburg, where the *African Music Society* has at its disposal a large amount of melody material, obtained through the well-organized recordings of African music made by Hugh Tracey, the secretary and organizer of the society. This material is assembled partly in tape recordings and partly on gramophone records, among which those made at special competitions (Osborn Reward) are worth our particular attention.

1. Old hymns in new settings

It was convenient to try out in a school near the Institute for African Music Research a way of singing hymns which in its

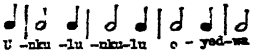
rhythmical form did justice to the European tunes. Conversation with missionaries and teachers showed that they were not particularly disturbed by the lack of co-ordination between word- and melody-accent. Hymns had always been sung in that way. Was it really necessary to alter a way of singing which to all intents and purposes was used everywhere? When not a single African reacted unfavourably—even going so far as to say that everything was well arranged—there was surely no need to worry.

But did it not feel uncomfortable to have to sing *Unkúlunkúlu óyedwá* (cf. tune on p. 140), when it should in fact be *Unkulunkúlu oyédwa?*

The African headmaster of the school was at once on my side. He had, moreover, a full appreciation of this simple rhythmical problem, and was eager that an attempt to reach a solution was being made. He also informed me that as far as he could see, the habit of wrong accentuation had left its mark in sermons preached by African priests, and he told me that it was not uncommon to hear words pronounced with a wrong accent.

My first contact with a class of African school-children was most stimulating; it was an exiting experience to stand before a class of eager African children for the first time, and to write a tonic sol-fa melody on the blackboard: but it was even more exciting to hear the immediate accuracy of their singing. A simple hymn 'went' at once, and in its proper rhythmical form.

We can mark the difference between the various kinds of song. The original rhythm (still used) was heavy and ponderous, and even we westerners find it neither attractive nor inspiring:



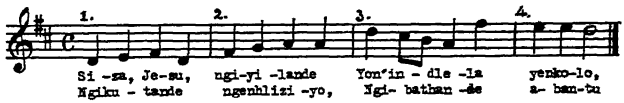
Alteration to the pattern of the rhythm does justice to the Zulu text, and gives the melody a rhythmical flexibility:

Melodies of this kind can be brought into better rhythmical accord with their texts: perhaps not in all, though certainly in a great number of cases. A revision according to this scheme is made more difficult by the unfortunate fact that different verses often show different rhythmical patterns. Extensive work is

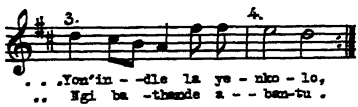
therefore necessary if an attempt is to be made to carry out an accurate revision of melodies and texts for the future.

African song is performed syllabically (one note to each syllable). There was, however, no difficulty for the children to introduce a melism on the penultimate syllable of the word *oyédwa.*

It was tempting to try out the tunes even in a different form. The hymn "*Siza, Jesu, ngiyilande*" (No. 283 in the hymn book of the Zulu Lutheran Church) is sung to a good tune, one which is excellent for the use of the African congregation, since the same key is maintained throughout the whole melody.



The setting is in accordance with the old custom, and the rhythm of the words is especially disturbing in the final phrase: *yénkoló, ábantú,* instead of *yenkólo, abántu.* The mistake is easily corrected by means of a course of action opposite to the previous one: a more rapid rhythmical motion is introduced, with the following result:



The difference is noticed at once if the two versions are sung consecutively. The corrected version gives elasticity to the melody: there is a notable improvement in the method of singing, and the tune runs more smoothly.

It was interesting to observe the reactions of the young people. Having no preconceived ideas, it was clear that they sang in the new style with a striking naturalness.

During this period there was occasion to discuss with the inspector of music, Dr. Ries, the problem of singing in African schools. He expressed, when visiting the school, his interest in a correct rhythmical treatment of hymns. He considered that the primary task of musical instruction in the school was to try and orientate the African in western music, and he had no time for African musical instruments in the syllabus. The questions of African music and African composers he considered might be relevant at some time in the future—perhaps in a hundred years. We must

allow that he was correct in maintaining that the rehearsal and performance of, for exemple, Handel's "Messiah" by an all-African choir (for such had just taken place) was no small feat, considering that they sang it by ear, and naturally performed from memory.

2. African music in the making

a) *African Psalmody*

One of the main Swedish mission centres in S. Africa is Appelsbosch, on the borders of Southern Zululand. With the willing permission of the Education Department, I had for some time the opportunity of teaching singing in the higher classes of this school and there trying out new possibilities for church music. The Headmaster, Agrippa Xulu, showed great interest in this work, as did the music master, Stephen Khumalo, who was also the leader of the school choir.

My first job was to try out those hymns the rhythms of which had been altered: these were at once accepted by the choir.

It occurred to me that direct reference to the Church's old hymn book, the Psalter, would clear up all the rhythmical difficulties in the matter of texts. Psalmody ought to suit the African singer very well; the language would be able to develop freely, without being restricted to any kind of time signature or compelling rhythmical pattern. The African song technique with a soloist who is answered by a choir, or two choirs singing antiphonally, could be actualized in this way.

Psalmody had been earlier introduced to Appelsbosch. Thus the actual form was not altogether new, but I wanted, to begin with, to try out two kinds of psalmody, Gregorian and African. For the purposes of the former, I took the eighth psalm-tune, the tonality of which should suit Africans. In its simplest version it has the following form:

It was obvious that further simplification was necessary particularly in the *initium* and the *finalis*. It was practical to begin

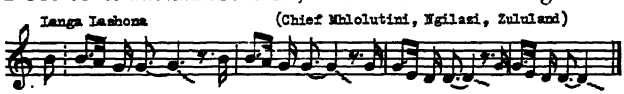
the psalm at the *tuba*, omitting the *initium*. The *finalis* was spontaneously evened out by the singers. Since the leading note (B) tends to disappear into the tonic (C), the *finalis* was simplified by the removal of both the notes B and C (at ×), and its consequent reduction to the two remaining, A and G.

Such a "translation" appears to be justified. One of the principles of melodic formation used by the African is accepted, without violating the character or shape of the medieval church's melody. It would be a waste of time to oppose a natural melodic form on account of one detail. In practice, both the omitted notes would disappear in any case, since they form no part of the natural African musical context. (In the same way we are compelled to "Africanize" other psalm-tunes as well, if we take account of what proves to be singable and suited to its purpose. For tonal reasons, not all psalm-tunes can be used in the African context, nor is all Gregorian chant accessible for African use.)

A simplification of the psalm-tune is presupposed for other reasons, too. Africans love harmony. Through English influence, mainly to do with four-part hymn singing, this desire has been so strong that Africans would far rather sing "in parts" than in unison; this tradition, again under English influence, has been carried over into the singing of Psalms.

In Appelsbosch I had the opportunity of practising in both ways: partly in the traditional style (unison) and partly in four parts, the latter alternating with unison song, so that every other verse was sung in unison and the rest in four parts. In this version, the eighth psalm-tune had this form:

It was now high time that other psalm settings were tried. From the melody material I had noted at the Roodepoort Institution it was no great task to derive chants for the psalms. I chose, to begin with, a little melody, related to the psalm-tune, which I set to a harmless text, "The sun is setting".



The melody is typically Zulu. It begins at a high pitch and descends step-wise (cf. Chap. I).

A chant was made out of this melody, almost identical with the eighth, except that there is a certain curtailing of inflection in the *finalis*. Its character is, however, unmistakeably African, thanks to the step-wise fall of the melodic line. When harmonized, it takes this form:

African Psalm-tune no 1

Instrumental melodies may also be used. One little tune (which in the archives of the Roodepoort-Institution had the comment "insignificant") looked like this:

Inyoni Enamqanda (Chief Buthelezi, Mahlabatini, Zululand)

It is played on the one-stringed fiddle and the soloist sings in unison with the fiddle. The text is called "The bird with eggs".

This melody was now used in the following way:

African Psalm-tune no 2

Here is a psalm-tune of another character. In contrast to the previous light tune, which can be used for psalms of praise, this one would be more suitable for the penitential psalms or during Lent.

More highly developed melodies can also be used, in which case, the result is a completely new kind of tune, less closely related to Gregorian chant and approximating more closely to the style used in the Church of England.

This can be turned into a four-part psalm-tune:

This kind of psalm-tune could be used under conditions corresponding to those in which the richer forms of the ordinary Gregorian chants are used: in the New Testament Canticles as sung in the Hours.

So we now had a store of psalm-tunes with which we could begin our work among the school-children. But we also had to consider the melodies which were available for the Ordinary of the Mass.

As we have earlier indicated, the melodies which have been in use up to now brought with them certain difficulties. They were therefore removed and in their place were introduced two other melodies from the older tradition.

It felt wonderfully liberating to be able to offer *singable* Kyrie melodies, which did not cause any difficulties for the congrega-

tion. The connection between traditional church music and African folk music was once more strengthened.

The melodies quoted here have the advantage that they are capable of being harmonized without being ruined in the process, should the African congregation fall into the temptation of singing them in harmony.

The simpler responses in the introduction and at the prayers were now given this form:

In the Mass, the reading of the Gospel is followed by a sung exhortation to praise, answered by the congregation in a threefold *"Haleluya"*. Since the form in use was dreary, and hardly in accord with a joyful thanksgiving, a new setting was introduced:

The same setting could be used in the *Benedicamus*, and also as a threefold Amen.

Now, therefore, we had first-class material for an *Evensong* closely related to the traditional *Vesper*. The various elements had been brought in, step by step, and the service could be sung according to the following order, though naturally without any instrumental accompaniment.

Vesper

(All texts and readings in Zulu)

Hymn (an old hymn in a corrected rhythmic setting)
Confession and Absolution

Kyrie (usually No. 2)
O God, make speed to save us,
O Lord, make haste to help us. (a)
Psalms (Two or three could be sung to the new tunes, in the order 2–1–3)
The Lesson
Hymn (if possible, a Gregorian hymn, in unison)
Magnificat (Tune 3)
Salutatio (b)
Evening prayer—Our Father.
Benedicamus
Benediction—Amen
Hymn

The Psalms were sung *without* Antiphon. There was later an opportunity to add an Antiphon, worked out in connection with the psalm-tune.

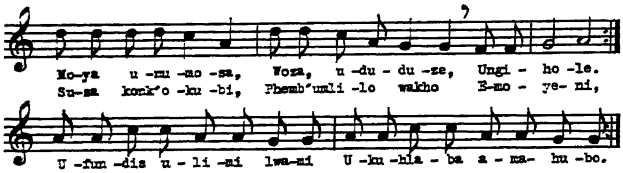
There was, further, the immediate possibility of organizing *Morning Prayer*, following the traditional order for *Laudes*. The only difference was that the *Magnificat* was replaced by *Benedictus*.

There were no difficulties in adapting the new psalm-tunes to the Zulu language. It was a most surprising experience to be able to witness the ease with which this kind of music was accepted. It was equally surprising to hear the *evenness and balance of the singing*. From the very beginning, the pupils were able to produce a style of psalm-singing which had a purity and a flowing enunciation which would have done credit to any trained choir. There is little doubt that it was the freeing of the text from European melody accents which gave the song its correct flow and flexibility.

b) *The building-up of an African hymn*

The late Bishop Eric Sundgren once complained that many of the texts in the hymn book were never sung, evidently because their tunes were unsingable. He deplored particularly that one of the most beautiful hymns—one often sung in Sweden, and introduced into the Zulu hymn book as No. 159, *Moya onomusa*—must forever remain silent. It is the well-known hymn "Spirit,

full of grace", set to the German chorale "Brunnquell aller Güter". It is very definitely unsingable for the African, because of its alien tonality, and a new melody was therefore desirable. Would an expanded version of Psalm-tune No. 2 meet the case? It was proved almost at once that it would:



As can be seen, the first two bars of the melody are based on the psalm-tune, after which it digresses by means of the repetition of a new motive. Word-accent and melody-accent coincide. The melody is built up in such a way that according to African practice it can proceed by repetition: thus all seven verses are sung consecutively.

When the melody was harmonized, again according to African practice, full use was made of parallel fourths and fifths; this really means nothing more than that in the first section, every voice can sing the same melody at a comfortable pitch. (Cf. p. 000.) At the central cadence, there is an opportunity for the African to indulge in his cherished harmonized choral response (*Ungihole!*). The second part leaves the parallel progression, so that harmonic requirements are also met.

It is not a question here of setting a new text to an African melody, though such a process can sometimes succeed (see above on "contrafacts"). In such a case as that of "*Moya onomusa*", an African motive has provided the ground for the construction of a melody to fit a European poem in an African translation. It has been possible to take into account the rhythm of the language, and the melody has been built up accordingly. The harmonic treatment has also done justice to something of the specifically African.

Is there any reason why this should not be the way ahead for a long time to come? It seems as though the most urgent task is to convince the African himself that he has a folk music of great value. Their melodies must be brought out, heard and examined. This may be the task of the European musicologist in the first phase. He can also demonstrate how a little tune can

be treated and how, building upon folk music, something new can be created and developed, something of dignity which can even find a place in the worship of the Church. The next step will be, however, to inspire *Africans* to compose their own melodies.

c) *A new setting of the Mass*

I was to be present in Appelsbosch on the First Sunday in Advent and therefore I intended to try some of the new settings on this occasion. This included the performance of *Introitus* which had not previously been used. This was a comparatively easy task; I had psalm-tunes to choose from, and I naturally chose No. 1. It was performed antiphonally between the priest at the altar and the school choir, who sang the responses in four parts.

The melodies which we had earlier prepared could now be brought into the context of living worship: Kyrie, Gloria with "*Unkulunkulu oyedwa*" until further notice and "Haleluya" after the Gospel, Salutatio and Benedicamus, all with new music. So the service had the following order:

Hymn
Introitus (to an African tune)
Confession and Absolution
Kyrie (No. 2) (Traditional tune)
Gloria (Intoned from the altar) (Traditional tune)
Unkulunkulu oyedwa (New rhythm)
Epistle
Hymn
Gospel, followed by "*Haleluya*" (new)
Creed
Hymn
Sermon
Hymn
Prayer—Our Father
Benedicamus (new)
Benediction
Amen
Hymn

Laudamus

In the service mentioned above, the *Laudamus* for the first day of the Church year was missing. Strangely enough, there was no text of the Laudamus incorporated into the Zulu order of worship (a new order of worship was in course of preparation, and was almost completed). A translation of the entire (traditional) text of the Laudamus was therefore made. There was reason to think that if a singable melody could be produced, then the Lutheran denominations as a whole, who had just approved a common order of service, would want to join in introducing a complete Laudamus. We must remember that in the Lutheran churches as a whole, the ordinary melodies of the Mass are *sung by the congregation*, and not by a choir, as in the Roman Catholic and Anglican churches. For this reason, it was unthinkable to make use of the traditional (Gregorian) melodies, even if promising attempts had been made to establish *Missa de Angelis* as part of the congregation's song (as, for example, in Sweden from 1942, together with other traditional tunes in the Laudamus).

For a text rich in content, it was most suitable to begin with the new third psalm-tune, which was itself the richest, melodically. It offered four motives to work with, all falling. But they were capable of being altered in order to avoid that repetitiveness which as we know is the most distinctive technique of African music.

The process involved studying the text, making a note of its climaxes, ensuring correct text and melody phrasing within the smaller units, and seeking to create a unity which preserves the balance between the various parts.[1] It was sung with joy in many congregations in S. Africa, S. Rhodesia and Tanganyika. It was finally used in Uppsala Cathedral, on the 18th October 1958, when it was sung during High Mass by a congregation of three thousand in connection with a church music festival of the Diocese of Uppsala. The gift of a young church to a western church!

This setting of the Laudamus can be performed in different ways, and is perhaps easiest and soonest accepted if the excellent

[1] *Laudamus I* in *Inkonzo Yebandla Lamaluthere*, 1957, p. 12.

African technique of repetition is used: a leading singer, who may be a priest at the altar (as in Uppsala Cathedral), or the cantor, or some other singer, intones each small phrase, which is immediately repeated by the congregation singing in unison.

d) *Other forms*

Among my notes from the AMS Institution in Roodepoort there was a striking melody, composed by Joseph Kiwele, of Elisabethville, Belgian Congo; its title was "*Finale du chant des martyres de l'Uganda*". In a recording it was sung by a large choir of young people, accompanied by drums. I was inclined to agree with the marginal note, which read: "Most striking and vital piece of new religious music with appropriate African accompaniment (drums)."

Joseph Kiwele and his pioneer work will be the object of comment later. At that time I had only had the opportunity of hearing his "Missa Katanga" and the above-mentioned piece. It seemed to me that the latter ought to be suitable for young people in a different context. The need has often been felt for a song which young people could sing on their way to and from church. This melody was written in march tempo, was simple in form and easily learned.

After some time we had at our disposal a seven-verse text which could at once be joined to its melody, and there we had our young people's song—with music by an African in the service of the Roman Catholic Church and words by a Swedish Lutheran, a piece of ecumenical work which cut across the usual boundaries! (We may observe in this connection that in the matter of traditional church music, there exists a thoroughgoing ecumenicity between the western churches, though it is largely unobserved.)

Kiwele's melody is reproduced on p. 249. Since its construction is so simple and it is so easily sung it was never found necessary to print it; it made direct contact, as did the new text. It was put to the most diverse uses, mainly at youth gatherings of various kinds; it was also used as a processional by young people on their way to church, both on weekdays and Sundays.

e) *Character of the melodies*

It was naturally a temptation to make use of several tunes from the collection of tape-recordings of folk music which were made at this time and later. However, since so much time was taken up by teaching, this proved to be impossible. There was, moreover, a definite purpose behind the conscious concentration on only certain parts of the material. I considered that it would be most interesting to see how the *same* melodies were received in various parts of Africa. It is often maintained with justification that certain kinds of melody (scales, modes, etc.) are confined to particular tribes. Occasionally, some have gone so far as to state that the different tribes and peoples in Africa do not understand one another's music.

It would obviously be wrong to draw sweeping conclusions from my restricted experiments. It may, for example, be pointed out that the melodies which I have used are of more general character, and that they move within modes and scales which are generally accepted. Similarly, they are drawn from one part of Africa (Zululand) in which the traditions have been particularly well preserved, even if we are bound to admit that they are perhaps not genuine Zulu (cf. Chapter I). However the case may be, they showed themselves to be usable in all the districts which I visited in S. Africa, S. Rhodesia and Tanganyika.

From this we may conclude that joint effort provides possibilities for the future. The task of the European may be, in the first place, through what is shared by Africans and Europeans, to point out the various possibilities for progress; through such of these experiments as prove themselves to be workable he will also try to stimulate the African to make his own contribution. It will later be the task of the African to draw the boundaries within his own areas. From the point of view of music, both ways can be followed. A new music, bound to the tribe, can be created, but we must also think in terms of a more "all-African" church music, either with or without reference to the western tradition.[2]

[2] Cf. A. M. Jones, '*East and West, North and South*', AMS Newsletter 1954, p. 57, in which the author points out that "*au fond* the singing and the rhythms of the whole area (south of the Sahara) rest on a common foundation".

f) *A singing course for African priests and teachers*

A three-day course was organized in Dundee, Natal, to which the churches were given the opportunity of sending chosen delegates for the purpose of being instructed in church music, and in order to discuss problems of liturgy and music. There assembled about twenty-five priests and teachers, some leading singers and two students from the Theological College in Oskarsberg. It was considered important that men in key positions, from the church musical point of view, should be brought into contact with the new movement, so that together they might gain experience and exchange views. A comparatively rich study material was available. Beginning from the experiments made in Appelsbosch, we wanted to concentrate as much on congregational as on liturgical singing. We also wanted to try out old hymns with new rhythms, new tunes as replacements for unsingable, dead chorales, Psalms sung to the new psalm-tunes and orders for Morning and Evening Prayer based on the traditional Laudes and Vesper.

A prominent delegate was Rev. J. Mbata, who by reason of his qualifications was one of the two African representatives on the committee which for many years had been working on a revision of the Zulu hymn book, and was now well on the way to organising a common liturgy for the co-operating Lutheran churches in S. Africa. There was his namesake, too, Simon Mbata from Ekuthuleni, gifted with a clear voice which he used with great skill in an improvised descant, high above the *cantus firmus*, and was young Alexander Tshongwe, a singer with a soft and flexible tenor voice, who was an active youth leader and organiser of courses of various kinds.

We had no printed music. Most was performed by ear, with the ease which characterizes the African. From the first evening onward, Laudes and Vesper were sung in more or less the same way as at Appelsbosch, but with a notable difference in technique. In order to bring the melodies to life, we agreed that all should sing *in unison*. This applied equally to the congregational hymns and to the liturgical melodies, and meant that a stricter schooling than we had previously used was necessary. For many it must have been a quite new experience to join in singing the same melody without adding a certain number of improvised harmonic

devices. For most of them, it was no less novel to sing hymns in unison to the organ, when special attention was being paid to a correct harmonization after the European style. This gave the musical delegates glimpses of a developed harmonic thought which went beyond the one-sided practice of limiting harmony to the three basic chords. The quality of the fellowship made it possible to produce calm and matter-of-fact criticism of the way in which Africans often spoil European chorales, (cf. Ch. I) melodically as well as rhythmically and harmonically. There was complete agreement that *when western chorales are brought over into African churches, they should if possible be sung in the western style. When European melodies are, for valid musical reasons, unsingable to Africans, they ought to be replaced by new, singable ones.*

Two occasions during this course are especially memorable. On the very first day, before we had tried any new tunes or any new style of singing, the delegates gathered for a discussion on the question of whether it was needful for their own African music to be brought to life in some way in worship. Standards were drawn up concerning the importance of music in worship, and its possible use as a mediator of the Word, as a spontaneous expresssion of joy, faith, thanksgiving, penitence, repentance and prayer. Here were treated both main lines of musical development: the firmly traditional liturgical song in worship, and the more period-conditioned congregational song, which in its own way serves to link up with man's present situation.

There was a lively debate. All were anxious to protect what they had received through the mission, not least its tunes, which had already become one with the African's celebration of public worship. When the African came to a service, he did not want to be reminded of the "heathen" strains, but on the contrary wanted to have something new which served to demarcate his entry into a new life.

It is understandable that they were anxious about the association between native music and the old customs and practices. They also had certain misgivings on the grounds of nationalism, which in some respects is in favour of returning to old customs. The political situation was mentioned as well. Would not the

Africanization of church music be in some sense playing into the hands of the authorities? Their objections focussed themselves in the slogan, so often met with in similar discussions: "Never back to the kraal again!"

However, it gave rise to reflection and to certain repercussions when an attempt was made to explain that there was no question of "Back to the kraal". On the contrary, it seems as though we have to be very careful when without more ado accepting the music of the kraal into the context of public worship; this is just what the sects have done. But why should not the excellent African folk music, ennobled and purified, rise up in new forms? Why should it be impossible, on the basis of African folk music, to build up a Christian musical culture, in the same way as has happened in other countries? Why should the African churches be compelled, once and for all, to be fettered by, and dependent upon, a music which is only borrowed?

Melodies, rhythms and sounds are among the most precious gifts given mankind. But it is also part of the order of creation that melodies and rhythms are expressed in different ways among different peoples. Individual musical styles only serve to contribute to that constantly changing richness which accounts for the many nuances of music. It is obviously not wrong that we should learn from one another; nor is it wrong that we should learn to value one another's means of expression. Nobody wants to break off human contacts and nobody, from his own point of view, ought to despise an art-form which is different from his own and which has other means of expression. But it is important to guard what one has and to allow it to develop freely.

Means of expression vary. I may, for example, compare the possibilities of expression inherent in my own language with those found in some language other than my own. It is in my own language above all that I find in speech an adequate expression of my innermost thoughts, feelings and experiences. Every language has its peculiar qualities, and it is hardly likely that anyone would want to shut himself off from them. How expressionless European personal names are, for example, compared with African! How cold and sober it sounds when I say, "I shall come at six o'clock this evening", if we compare it with the

poetic paraphrase. "I shall come when the shadows grow long", or "when the sun makes men's faces gentle".

With the ease with which Africans imitate and appropriate new tunes, the practising of new tunes caused no difficulty. The programme was carried out according to plan, and further progress was made. The musical group had no difficulty in detecting the conflict between word-accent and melody-accent in many of the songs sung. The difference was obvious when it was possible to show, by means of new tunes, what one was getting at. Some hymns of the kind of *"Jesu, hambela"* (Cf. p. 142) which must be put down as impossible because of the fatal confusion of accent, were provided with entirely new tunes.

An important subject was taken as the focus of a special group discussion. It concerned a comparison between European and African hymn-writing. The great difference is that European hymn-writing is metrical and rhymed, whereas its African counterpart is in free rhythm and unrhymed. Western hymn writers operate with a vocabulary which is not always immediately accessible to the African. The imagery is different, and it is impossible to expect the African to grasp immediately what the western poet intends to convey. Free word-rhythm and concentration on an easily understandable main theme, which often continues into the constantly-repeated refrain, are not only effective, but also lead to immediate acceptance.

During the course of the discussion, different examples of African hymn-writing were given. Special attention was paid to the hymn book of the Shembe sect (cf. Ch. II), from which several hymns were read and commented upon.

It was stressed that the establishment of native hymn-writing would be a most desirable end for the younger churches. It is highly probable that, given native hymns, the music would flow spontaneously. Those attempts at native hymn-writing which had hitherto been made had taken the European technique as their example: the result was not of that quality which invites imitation.

On the last day, the ban on four-part singing was lifted. I waited with a certain excitement to see how an all-male congregation would manage with harmonies and part-singing. All went well—elegantly and without further ceremony. *Cantus fir-*

mus was established spontaneously in a middle part, and high and low voices improvised above and below to fill out the harmonies, the upper part, in which Simon Mbata was the skilful descant singer, being particularly artistic.

Psalmody, which here was used in the practical context of worship for the first time, was experienced as an enriching gift. Morning and evening services, the new tunes and the last day's Holy Communion strengthened the fellowship. And so, finally, came the memorable occasion when, at the end of the course, all joined in expressing their wishes for the future: "Give us more, give us more. We need it!"

g) *"Inkonzo Yebandla Lamaluthere", a new Graduale for the co-operating Lutheran Churches in Zululand*

I was privileged to take part in the final phase of the musical shaping of a common *Graduale* for the co-operating Lutheran Churches in S. Africa. The order of service had already been fixed by a committee drawn from the different churches, and it was now a question of coming to some decision about the music. As we have earlier mentioned (Ch. III), Lutheran orders of worship, in spite of their overall harmony, had developed somewhat differently in different countries, both in the old world and the new. It is natural, moreover, that the various Lutheran traditions have had an effect on that order and that music which eventually formed the common expression of the liturgy of the co-operating churches. Compromises and concessions were necessary—indeed unavoidable; it was furthermore necessary to take into consideration orders and music which have won their place within the younger churches. In spite of everything, the order adopted, with its liturgical music, proceeds directly in line with the ancient tradition.

In brief, it may be said that the hymn book with its 400 hymns connects closely with the current tradition. With few exceptions, the hymns are translations into Zulu of texts from the various Mission Societies' countries of origin. These texts are both of older and more recent date. Zulu names among hymn-writers are rare.

From the musical angle, the new hymn book also corresponds

to current tradition, and reveals no attempt to break loose from the weaknesses inherent in hymn books of this type. Thus one is constantly coming across the same lack of agreement between word- and melody-rhythms which characterizes most of the hymn books in service in the missions.[3]

During the meeting, a large number of tunes were tried and sung through. Various careful steps forward were taken, mainly in the form of questions about the possibility of adapting word- and melody-rhythms to each other. Among the suggestions put forward, it was held to be desirable for the hymn of praise (*Unkulunkulu oyedwa*) which comes in every service, that it ought to be given a more correct rhythmical form (Cf. p. 156). Other inconsistencies were also pointed out, such as the inability of Africans to sing those minor melodies which were thoughtlessly introduced, and which for this reason are condemned to eternal silence. Nor could it be denied that a number of tunes were of inferior quality.

But after so many years' preparatory work, there was, however, in the committee a general wish to complete work on the hymn book. A reorganization of texts and tunes for the benefit of rhythmic congruence would have been an undertaking requiring a complete revision of all previous work. As a preparatory stage in the possible preparation of some future revision, the committee wanted to see the new ideas incorporated into a young people's hymn book. There was agreement that there existed a great need for melodies of another kind, alongside the common congregational hymns, now in use.

The hymn book, without tunes, was published in 1956.[4]

The proposals for the *liturgical music* included *eight psalm-tunes*, to which the *introitus* could be sung on those Sundays for which it is prescribed. The same introitus, it was suggested, could be used on different Sundays of the same season of the Church

[3] At the AMS Institution in Roodepoort I had the opportunity of working through about ten hymn books from different missions working in S. Africa. A noteworthy attempt at breaking with the dominant custom is to be traced in the Roman Catholic hymn book issued in Marienhill.

[4] "*Incwadi Yokuhlabelela yeBandla lamaLuthere*", published for the Evangelical Lutheran Zulu Church by the Lutheran Publishing House, Durban. (Co-operating Lutheran Missions in Natal and Zululand), 1956.

year. Thus a special introitus was provided for the First Sunday in Advent, and a common introitus for the remainder of the Sundays in Advent; this pattern was followed in approximately the same way during the whole of the Church year.

The committee had proposed that the eight traditional psalm-tunes should be introduced, though *according to the German tradition*, which meant a departure from universal church forms in a number of details—which could hardly be said to facilitate their use. When the members of the committee were confronted with the three new psalm-tunes which had been practised at Appelsbosch, the committee accepted them in place of the less singable traditional German ones. An *Anglican* psalm-tune of typical style, already in use in Tanganyika, was brought in as representing an "ecumenical" line of development. Thus we now had eight psalm-tunes: four traditional (German version), one Anglican and three "African". These three were divided among the year's introitus texts, all sung without antiphon.

The settings for the Sunday service were examined and treated in the following way:

Kyrie. Unsingable congregational melodies were excluded. Three new ones were introduced: one in simple recitative form, singable even in primitive circumstances, and the other two traditional, very singable, but melodically more richly formed.

Gloria. Intoned in its entirety by the priest from the altar. Three settings, one of which was traditional; the other two of American origin.

Laudamus. The traditional text was introduced. A setting was based on the "African" psalm-tune previously mentioned. After editing, another setting of American origin was also taken up.

Sanctus. Two settings, one of which was newly-composed, and the other based by request on the "ecumenical" hymn "Holy, holy, holy".

Agnus Dei. Two settings, one traditional and the other newly-composed (or rather simplified).

Further, the book contains Responses, Praises after the Gospel (with "Haleluya"), a Litany (Phrygian mode), settings of Sursum Corda, Praefatio and various prayers. It compromises altogether 42 pages of liturgical music, the course of which can to a certain extent be varied during the Church year. Musically,

it builds upon tradition, but cautious advances have been made in the direction of an orientation with African folk music. According to the new Graduale, an African service can be begun with an African *Introitus*, and the hymn of praise (*Laudamus*) can be sung to an African tune.

In the matter of notation, the book has received a consistent editing; it is printed throughout in both Staff and Tonic Sol-fa. It is intended that all tunes should be sung in unison, but there is a four-part setting of some of the tunes.[5]

With this order, an important step forward has been taken toward the desired co-ordination of Lutheran orders of worship. That this could be carried out at all is thanks to an exemplary degree of co-operation in which personal considerations gave way to the one necessary objective, that of making liturgical music as far as possible the personal possession of each individual.

h) *Survey of the Lutheran High Mass in South Africa*

Liturgical Order:	*Music:*
Introductory prayer (layman)	
Hymn	All hymns in the vernacular.
Introitus (without antiphon but with Gloria Patri)	To one of the eight psalm-tunes. (see above).
Confession	
Kyrie	Three tunes (simple recitation and two traditional).
Absolution with *Amen*	
Gloria	Intoned by the priest, carried on by congregation. Three tunes: two American, one traditional.
Laudamus (On ordinary Sundays: the hymn "*Unkulunkulu oyedwa*")	Two tunes, both new.

[5] "*Inkonzo Yebandla Lamaluthere*", published by the Lutheran Publishing House, Durban, 1957.

Salutatio	Two traditional tunes.
Prayer—Amen	Read.
Epistle	Read.
Hymn	
Gospel, with	Read.
Hymn of Praise and Haleluya	New.
Credo	Read by priest and congregation. Either Apostolic or Nicene. May be sung in the version of hymn No. 173.
Hymn	
Sermon	
Hymn	
Intercessions for the Church	
Litany (during Lent)	Phrygian mode.

On Sundays without Holy Communion, the service continues as follows:

Our Father	One tune (not traditional).
Benedicamus	Traditional.
Benediction with *Threefold Amen*	Not traditional.
Hymn	

On Sundays with Holy Communion, there follows, after the intercessions for the Church:

Hymn	
Sursum Corda	Two tunes, one traditional.
Praefatio	Two, as to Sursum Corda.
Sanctus	Two: one traditional, and one new (on the English hymn "Holy, holy, holy").
Our Father	One tune.
Words of institution	One tune.
Agnus Dei	Two tunes: one traditional, one new.
The distribution	Hymns may be sung.
Prayer	
Benedicamus	Traditional

Benediction with *Threefold*
Amen Not traditional
Hymn

B. Experiences and experiments in Southern Rhodesia

a) *Schola Cantorum at Musume*

After some time, the daily evening prayer in the church at *Musume* could in the same way as in S. Africa be altered to *Vesper*, with Psalms and the Magnificat. The entire school was of course present, the singers sitting at the front nearest to the altar, all kneeling for the confession, absolution and Kyrie at the beginning of the service.

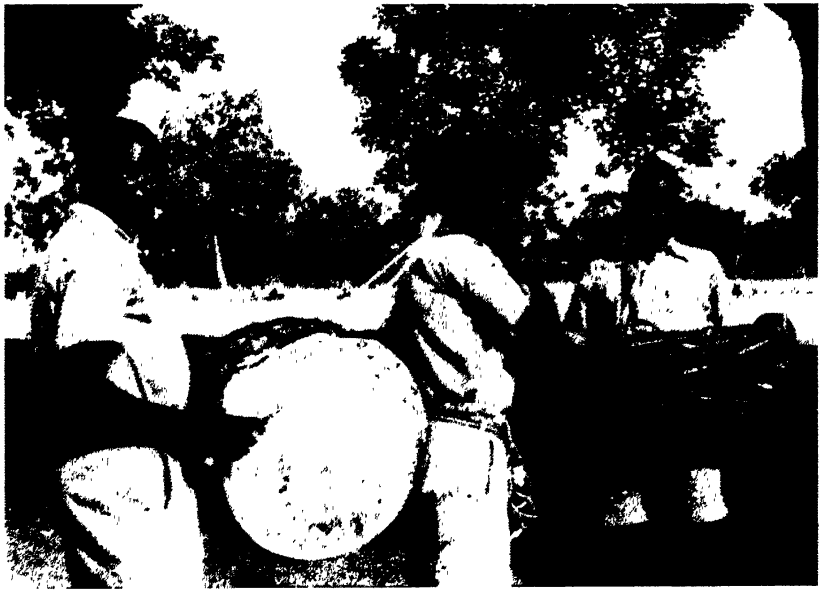
It was quite revitalizing when the young folk could exchange the usual song to which they marched to church for "*Nanti iThemba*" (see p. 000), *and for the first time to the accompaniment of their own drums.*

The drums had a splendid effect upon the level of attendance at evening prayers; curious neighbours came from the nearby kraals to take part. What was for the African a new drumming technique was introduced for Kiwele's refrain, which soon echoed round the district.

With my South African experience to work on, we were able to bring the liturgical music one step further. This applied first to the *Introitus*. The Lutheran church in S. Rhodesia uses the same forms of worship as the Church of Sweden, in which the Introitus, following the old tradition, is a *complete Introitus with antiphon*. This meant mainly creating a complete African Introitus, based on earlier experiments, in this case Quinquagesima (Esto Mihi), with the Introitus text: "Looking unto Jesus the author and finisher of our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God." (Heb. 12,2.)

The psalm-tune which we have earlier referred to as No. 3 was useful here, as being suitable for that period of the Church year. The antiphon was shaped in relation to the text and was musically linked to the psalm-tune. The result is seen in the

Part of the school-choir, Musume (S. Rhodesia). Photo: B. W.



Drumming, Musume (S. Rhodesia). Photo: H. W.

appendix, p. 000. As we see, this Introitus is sung partly in unison and partly in four-part song, bearing in mind the African's bent for harmony. The example shows that the harmonic structure has gone beyond the chords normally used. The young people, however, had no difficulty in carrying out this richer harmonization, which is naturally designed to be used in a choral milieu. We may point out here that according to the old tradition it was the *choir* who sang the Introitus, a circumstance worth noting and bearing in mind when it comes to making the church choir active in a regular liturgical context.

So far, the Rhodesian Lutheran Church had used the same Litany as that used in Sweden, this custom having been kept up since the mission started. The chief characteristic of this Litany is that it is in a minor key, but this does not really imply any great difficulty for the Africans of S. Rhodesia, since European influence has been extensive.

The task was to create an interchange between priest and congregation which, through congregational activity, makes a long Litany alive. The parts sung by the priest were arranged in such a way that they always ended on the note which the congregation had to take up in its response. The result can be seen from the section of the new litany reproduced on p. 000 in the appendix. It should be observed that the longer responses are built upon the current psalm-tune, which thus runs through the High Mass from the Introitus onward.

Agnus Dei is included in the Litany. It is an entirely new composition in the same key as the psalm-tune, and in a style which may be summed up as "African Palestrina". We may add that this style seems to suit African choral technique both in rhythmical freedom, which ensures a correct treatment of the text, and in its speed, which is solemn but moderate. If the Litany can be sung by a choir, the harmonized sections come as an agreeable, and perhaps a necessary change in what is otherwise a form of prayer sung in unison.

b) *Church music course at Mnene*

We were able to carry on the programme of the Mnene liturgical music course for four days.

In this course, which attracted about 50 delegates, the new tunes which had been tried out at Musume school were practised. Special periods of practical singing were also organized for individual African priests, who had the opportunity of stating their wishes and their views on the new tunes. Among other things, time was spent working on the introduction of a series of simple melodies for the use of priests and congregations out in the villages.

Psalm singing came as quite a surprise for the course. All stood amazed at the possibility of turning to the Psalter without more ado and singing one of the Psalms without previous practice! The traditional orders of Morning and Evening prayer created an activity which all considered worth-while. Worship was no longer the responsibility of the priest alone, but in a new way had become the concern of everyone.

The settings of the Ordinary were practised, as were the new settings of the *Laudamus*, the text of which was translated to Karanga. It would not be an exaggeration to say that the delegates soon made them their own. They were tried out in new contexts, in unison and sometimes to the organ. Everything was directed to the High Mass with which the course was to finish on a Sunday. The trained singers from Musume were due to appear as early at Saturday evening, in order to bring the delegates into contact with the flow of four-part harmony.

It is legitimate to inquire whether this was in fact a choral High Mass which cannot be sung without the help of a choir.

The answer was given on the following Sunday, when none of the delegates and no choir members were available. The new Litany, with its responsive prayers, was to be used, as were also the new settings of the Ordinary of the Mass. One practice with the congregation, twenty minutes before the High Mass was due to start, was all that was necessary to ensure that everything went smoothly in its proper liturgical context.

C. Experiences in Tanganyika

The development of liturgy and choral music in the congregations of the Evangelical Lutheran Church of Buhaya bears the

stamp of the German Bethel Mission, which during its active period laid special emphasis upon congregational singing. This activity was expressed characteristically in the bringing in of German wind instruments to accompany the singing. Remnants of this technique may still occasionally be heard. On one of the main mission stations, the congregational singing at the Easter services was led by a solo trumpet; on another occasion singing was led by two trumpeters, of which the second tried to improvise a second part. To judge from the result, their skill seems to be on the decline.

One might possibly have expected to meet a richer form of liturgical song in the main service; such, however, is not the case. Few parts of the Mass are sung, which in itself may be an advantage when an attempt is now to be made to build up a liturgical music.

The visit to the Evangelical Lutheran Church of Buhaya included the organization of a singing course in Bukoba for African priests. The preparatory work proceeded here in the same way as before and liturgical texts were translated into Haya. Every delegate to the course was provided with eight pages of liturgical church music which had been built around the traditional and African-derived melodies previously introduced in S. Africa and S. Rhodesia. The folder contained the following:

Kyrie. Now developed to *four* settings, of which one was simple, newly-composed in folk style, two were the traditional tunes, and one already used in S. African and S. Rhodesia, but now revised (= returned to Dorian mode, cf. p. 000).

Gloria. One traditional, and one based on African psalm-tune No. 3.

Laudamus. Based on an African tune (*Tukusima*).

Salutatio. Traditional, in four-part setting.

Sursum Corda. Traditional.

Praefatio. Traditional.

Sanctus. New (from S. Rhodesia).

Introitus-Sanctus, to be used on ordinary Sundays (two new tunes), and

Introitus for the Sundays in Lent, identical with that introduced in S. Rhodesia.

Finally, orders and music for *Morning and Evening Prayer*.

Work on a new church music is progressing purposefully, trying to establish closer contacts with the ancient tradition on the one hand and the forces of renewal on the other.

D. Experiences from other churches

It seems as though churches of many denominations are at present occupied with the problem of creating a church music which is so shaped that it can lead the African to a better and more vital contact with the liturgy.

A visit to Elisabethville in Belgian Congo where the Roman Catholic Church has a centre of activity in the parish of St. John, made a powerful impression specially because of the young people's familiarity with Gregorian chant and the seriousness and enthusiasm with which the liturgical-musical problems were being tackled by teachers and singers.

The name of Joseph Kiwele is coupled with Elisabethville. This African composer has, through his work, come to be the focus of attention whenever a new liturgical music for the Roman Catholic Church is discussed.

Kiwele came to Elisabethville as assistant to Dom Anschaire Lamoral, the founder of the well-known African choir, "Chanteurs à la Croix de Cuivre". He conceived the idea of training the choir to sing African music, and wrote several collections of songs based on traditional tunes. The work which made him widely known was his "*Missa Katanga*", which was first sung at the Mission of St. John, then at the Cathedral in Elisabethville (1949) and more recently in Antwerp. It is composed for four-part choir and drums. In 1952 he wrote his "*Missa ya Jubile*", which marked a new level of musical achievement. Here drums and xylophones are used to accompany and reinforce the themes, and the distinctive rhythms of African music form the framework of the whole composition.

The Pope's pronouncement with regard to native music could hardly have been more freely actualized.[6] Here the Ordinary of

[6] *Musicae Sacrae disciplina*, Papal Encyclical, 1955.

the Mass has received a musical dress which is apprehanded as being African, though the choral technique itself can, with a view to the motion of the individual parts, be counted as being European. Typical Africanisms are here encountered, though, such as parallel fifths, humming, etc.

The casual listener can hardly avoid considering Missa Katanga superior to Missa ya Jubile. In the latter, the percussion is far too prominent, whilst the former gives the impression of being more peaceful and recollected. Striking effect is gained by contrasting a solo choir with the tutti choir, two parts against four. The Credo from the Missa Katanga must be counted as one of Kiwele's most outstanding compositions.

But at the same time the Roman Catholic Church has its main line laid down in the ancient traditions of Gregorian chant, which it defends jealously. Even if this chant is not always an adequate means of expression for African liturgical song (certain Gregorian modes do not fit into the tonal context: see p. 000) excellent results are achieved. The last church music I heard on African soil was a Mass in the Roman Catholic Cathedral of Stanleyville. The Mass, pure in style, was sung by African singers sitting in the back pews of the church, and was led during the latter part of the service by a priest-choirmaster from the pulpit. One could not help but be impressed by the evenness, purity and sonority, which surpassed even the rare quality of the famous musical churches in Paris. That this, even in its purely unison form, was a typical choral Mass is a fact in itself which both Roman Catholics and Protestants have reason to ponder, when they start to think about the African liturgical music of the future.

From Coquilhatville in the Belgian Congo, another purposeful work was done, aiming at making more room for native music in the service. Some of the results were reported in the journal "Aequatoria", (No. 1, 1956). The volume contains a number of interesting essays on the subject, together with twelve songs, and the music to a complete "Bantu Mass" composed by P. Jans and A. Walschap. Paul Jans sets out a plan of action.[7] He maintains that we can begin by stating simply that norms of rhythm and harmony vary from people to people and from race to race. One

[7] P. Jans, *'Essai de Musique Religieuse pour Indigènes dans le Vicariat Apostolique de Coquilhatville'*, Aequatoria, no 1. 1956.

particular music satisfies only the people to which it belongs: people of another race have difficulty in understanding or valuing it. He states that even in musical respects there was a time of false romanticism, when men went out to convert the savage heathens, who were considered as being utterly evil: corrupt to the roots, part of the Devil's creation. Everything had to be changed, disturbed, purified: language, art, music, social life, hereditary customs. Everything was to be replaced in its entirety, as the heathen were made fit to participate in western civilization. This mentality is still sporadically encountered. It always constitutes an unsurmountable obstacle to all true Christian work, for all true civilization, in that spirit in which the Church has understood its task.

Similarly, the rules are laid down, says the author:

"*Do not suppress* anything other than that which goes against the dogmas of the Church, against morals or against a sound moral order.

Do not suppress anything without the greatest care, and not unless that which is to be suppressed would have caused irreparable damage.

Do not introduce anything other than what is necessary, avoiding stifling that which is valuable to the civilization in question, even if it does not completely measure up to our own norms and standards."[8]

In order to carry out this programme P. Jans declares that we must come to the help of the African both against himself and against us. *Against himself*: against his tendency to copy us meekly, against his feeling of inferiority which leads him to despise himself. *Against us*: against our feeling of superiority, which tends to make us regard as peculiar anything which does not stem directly from us, against our lack of generosity, against our tendency to avoid giving of our best, making do instead with the easiest way out of the difficulty.

What has been done in this connection in the Congo by the Roman Catholic Church?

"We have introduced the Gregorian chorale", says P. Jans, "which is the ancient and official song of the Church. When it

[8] P. Jans, *op. cit.*

comes to performance and interpretation we must leave maximum freedom."[9]

How does this fit in with the African and his music? Without doubt, it fits in quite easily, since there is a certain contact between the music of the African and the Gregorian chorale, their tonality and "diatonicité": a further similarity lies in their evenness. The free rhythm of the old chant is easier for the African to come to terms with than the strict metrical rhythm which distinguishes European music. But Gregorian music is not the only kind which is tolerated by the Church, nor is the only kind which is desired. Therefore P. Jans ends by saying: "Toutes les voix sont libres devant elle." But Gregorian chant has precedence in the liturgy because it gives "le maximum de prière et le minimum de musique".

Penhalonga. Near Umtali in S. Rhodesia, on the boundaries of Mozambique, is a liturgical centre for the Anglican mission of the Community of the Resurrection. A lively work of renewal within church music and liturgy is in progress there. Experiments are being made very similar to those we have earlier mentioned. Thanks to Father Woodrow, the choir-master, we had there the opportunity of hearing an improvised programme by the young people's choir; this brought us into contact with the greater part of that repertoire which, in the name of change and reform, is seeking to create new contacts with African musical practice and African musical thought. No radical measures have been taken, however. It has been rather a question of trying to find a way to a co-ordinated reorientation between African and European, following lines which could be accepted by African and European alike. Nor was it a question of a one-sided stressing of an "African line". Peaceful adaptation was the goal, which was not to be forced. Experience had proved that an African reorientation was necessary; they had had the same experience as others elsewhere, that a European hymn—for instance a Bach chorale—could be learned only with the greatest difficulty. As long as it was sung regularly, it kept its place in the repertoire. A short rest, and the hymn was completely forgotten!

This is only to be expected, maintains P. R. Kirby. "Bach hymn! Nothing more unnatural could possibly be inagined for,

[9] P. Jans, *op. cit.*

apart from the fact that Bach's subtle harmonies manifestly meant nothing to the singers, the intonation of the very notes of the diatonic scale showed with the utmost clearness how foreign idiom had failed to graft itself onto the native stock."[11]

We are reminded in this context of other important first steps which have been taken by the Anglican mission. A. M. Jones, worked for many years in St. Augustine, N. Rhodesia, as a missionary. Among the advances toward an African-orientated music which this ensured should be mentioned those hymns with which he pointed the way to a more correct hymnology. He has striven for an intimate link between words and music, has inspired the African to compose music himself, and has set an example by writing music for the Mass, built up on principles discussed here.[12]

A. M. Jones has been most enthusiastic in his fight for correct congregational singing. We may draw attention to his articles "Hymns for the African". Here are given practical rules and advice on how African hymnology can be built up. We ought to bear in mind, he says, that "whatever we missionaries do, it is the African who is going to sing the hymns".[13]

Regarding the points raised by A. M. Jones it seems to me as if we must set our sights on a compromise between European and African in the question of congregational music. In order to establish the right context and go into the question at its deepest level, nothing less will suffice than that the African himself must get to work. Europeans can never master the word-accent of the Bantu languages, which are *tone-languages*; this problem has been tackled by many scholars. The relation between speech-tones and the rise and fall of melody raises a vital question: "The traditional music ... is so closely connected with speech-tones that it can be regarded as little more than the sung speech-tones of the words used."[14] For that reason it must be the African himself who must create a unity out of words and music. About this, an African says, " ... as far as our

[11] P. R. Kirby *'The effect of Western civilization upon Bantu Music'*, in I. Schapera, Western Civilization and the Natives of South Africa, 1934.

[12] Several of these hymns are recorded by the AMS Institution (Gallotone, S. Africa).

[13] A. M. Jones, *'Hymns for the African'*, Books for Africa, vol. 27 no. 4, 1957, vol. 28 nos. 1, 3, 1958.

[14] J. F. Carrington, *Talking Drums of Africa*, 1949, p. 20.

tone-languages are concerned, once you have been able to create new words, you have already created a new tune ... The creation of songs is in our society, the task of the poet-musician. Words and music go together ... Translations of western hymns are ... from the point of view of art not the best; there is no reason why we should not strive to offer our best to the service of God."[15]

Churchmen of all denominations are wrestling with the same problem. Some years ago, a Yoruba hymnbook was published in Nigeria by an African Methodist minister. The book is entitled "*M'Ayò-Kun*".[16] It is a joy to hear young people sing these simple, easy tunes. They are accompanied, surprisingly enough, on a large organ, and it is an African who plays it. During the course of his accompaniment, it is clear that he is improvising. Sometimes we hear cross-rhythms in the bass in genuine African style, but in an advanced harmonic context, influenced from Europe. (Cf List of tape recordings.)

Another Methodist mission has been bold enough to let loose African folk music in its "pagan" form. The experiment—one hopes that it is nothing more—is interesting in itself, but scarcely invites imitation. One cannot help being reminded of the music of the less developed sects, in which coarse folk music and dance is allowed to develop unchecked, without either finesse or polish in movement or voice.[17]

In 1949 was formed the Nigerian Institute of Music, which has since made great progress. In order to stimulate interest in music, an all-Eastern Nigeria Music Festival was organized in 1952, with participants from the best choirs in Eastern Nigeria. This was such a success that in the following year festivals were able to be organized for all three districts in Nigeria (Onitsha in the east, Ibadan in the west and Zaria in the north). Now regular festivals are organized, at which native music dominates.

African music must be purified and developed in order to be made worthy to be used in worship. But there is no doubt that

[15] J. H. Nketia, '*The Contribution of African Culture to Christian Worship*', IRM, 1958, vol. XLVIII no. 187, p. 274.

[16] A. T. Ola Olude, *M'Ayò-Kun*, Ebutemeta, Lagos, Nigeria.

[17] "Chants religieux par un groupe Baluba de la Congo Evangéliste Mission", recorded by Radio-Africaine, Elisabethville.

music which has been treated in this way has gained ground and won recognition by both Europeans and Africans. This applies also to the relationship between African music and its European secular counterpart. When asked whether a Nigerian prefers western secular music to his own, T. K. E. Phillips, a well-known African organist, said: "Formerly, yes, in the case of Christians. But there is a different outlook coming now. People are appreciating African music more than before; that is, Christian educated people are doing so. African Christians could not bear to hear native music, as everything sounded so pagan and raw. But recently, when we began to study our own music, we began to discover what is good in our music and to appreciate it."[18]

The above-mentioned A. T. Ola Olude says, referring to the same thing, "Actually, western music is good only to the literate. Africans cannot really appreciate western hymns—even if we literates sense that they are foreign. Trying to sing western hymn music with Yoruba words, for instance, is not good at all. It doesn't fit. Indigenous music and words are preferable."[18]

Finally, we may refer to other interesting essays on the same subject. First of all, we are reminded of *African Music*:[19] issue No. 3 of 1956 contains no less than five articles on this subject, referring to East Africa, the Belgian Congo, Nyasaland and Nigeria.

We gave earlier a summary of a plan of action from a Roman Catholic centre in the Belgian Congo (Coquilhatville). As a complement to the understanding of the thoroughgoing studies which the Roman Catholic Church accords these problems, we may refer to pronouncements from the Third International Congress of Sacred Music held in Paris in July 1956. They are collected under the title "*Rythmes du Monde*".[20]

Without doubt it is the Roman Catholic Church which has taken the lead when it comes to stimulating interest in a new church music, inspired by and based upon indigenous music. There is no doubt, either, that is is the earlier mentioned Papal encyclical which has been the inspiration and driving force here.

[18] Interviews in *African Challenge*, May 1958.

[19] *African Music*, Journal of the African Music Society, Roodepoort, Transvaal, S. Africa.

[20] '*Rythmes du Monde*', Bulletin des Missions, Vol. VI, No. 1, 1958.

A similar "work of translation" is going on in other countries, too, in fact wherever the Christian missions are active. Although in congregational singing, they are for the most part restricted to translations, new methods of native music are being tried also in India and China. It seems as though this would be more necessary in countries whose means of musical expression (intervals, scales, etc.) are more unfamiliar to the western ear. It is quite understandable, for example, that a Lutheran congregation in Hong Kong should find that the singing of western hymns is somewhat problematic. "It is really far too polite to call this singing—it sounds far more like an uneven speech choir interspersed with desperate attempts to sing. The old people speak the words shyly, the children pipe shrilly, and in their intensive efforts to outdo one another, only occasionally coincide with the melody: the hard and piercing sounds of the poor organ, meanwhile, try in their turn to drown the children's voices, and attempt in vain to hold together the sound and fury of the people's praise ... The final act was to sing the twenty-third psalm. It was sung more or less in the way in which we sing the biblical Canticles in our hymn book, the Magnificat and the Benedictus, though not antiphonally; it was sung to some old Chinese tune, the sound of which bore a remarkable resemblance to the ancient melodies of the Church. These Chinese melodies are old folk songs and temple chants which now, thanks to the Christian Church, are preserved from oblivion and have become the peculiar Chinese contribution to the praise of the Church Universal."[21]

In this work of translation, we must always see what is essential, and beware of falling into that attitude which Kraemer calls "romanticism fortified by the weight of metaphysical reasoning". "Romantic love-making", he says, "is no good and lasting foundation to build strong and lasting Christian Churches upon", if it should be that we are tempted to fall in love with "primitive" institutions, attitudes and capacities. We must be "passionately matter-of-fact".[22]

---

[21] S. Palmer, *Utanför den stängda porten*, 1954, p. 15 ff.

[22] H. Kraemer, *The Christian Message in a non-Christian World*, 1938, p. 339 f.

VI.

THE DUTY OF IDENTIFICATION

1. The rhythm of the Church year

When a layman takes the liberty of dealing with the question of Christian festivals, it may perhaps seem presumptuous for him to make a pronouncement about something which lies outside his own department. That this should happen, however, serves to emphasize that here we have an important question, one which ought to be taken up as a vital factor in new missionary thinking.

"The duty of identification" is a need which is making its presence felt in many quarters. At the Marangu Conference of 1955, the voices of both African and western missionary leaders were raised on the issue.

"We must remind ourselves of the task of interpreting in the terms and expressions and thought-forms of the particular tribe, village or urban community. There are many on this great continent who long for church leaders with courage and imagination to translate the given Gospel into generous and rich African terms of expression relevant to the whole of life in Africa. The rhythm of the year, and the wonderful rhythm of the Church's year—a theme so terribly forgotten in too many of our churches —the rhythm of movement in song and music; ... all this and much more that could be mentioned, 'all this is yours', to be baptized unto Christ."[1]

This work of translation may be difficult and dangerous, but that must not be allowed to obscure the fact that "the Christian Church is not static; she is always moving, always reforming within the framework of the unchanging and unchangeable divine factors ... What was good missionary policy in the last century

[1] B. Sundkler, *'The Church and its Environment'*, Lutheran World, 1955, II no. 3, p. 226.

may have to be revised today so as not to hinder the growth of the Church."[2]

It seems to me that this work of identification is most necessary in the realm of music, since we who are musically active make contact with the African in one of his most critical activities. We have so far seen how a lack of agreement in the elements of music between two cultures is in process of widening the gulf between African and western ideas on music. To shut oneself up in a routine pattern of behaviour carries with it great risks, particularly when it has to do with an entity—public worship—within which harmony must be perfect. An understanding work of identification is a long-term plan of some magnitude. When it is a matter of making the church service more understandable and approachable, we must try its form and overall structure, as well as its separate details. At every point we must ask whether or not there is harmony and a common mind between African thought and action. If the African should want to express himself differently, or act differently, we must show great consideration, even if the expressions and actions in question should depart from accepted patterns. In the field of music there are many opportunities for approaching the African more closely. The lengths to which we are prepared to go to meet him are a matter for individual judgement, but the solution demands both generosity and responsibility.

If, then, the African should be given greater opportunities for expressing himself in worship, it also seems as though more scope might be given to African creative imagination when an attempt is made to give greater variation during the course of the Church year.

This seems to be made use of far too little in the worship of the young churches. When the demand for activity is being stressed more and more in the western evangelical service, the same ought to be true to an even higher degree in the corresponding African service. More scope could be given to symbolic actions: liturgical colours, candles and processions should all be allowed to contribute toward making worship more meaningful and attractive.

We shall pause for a moment to consider certain of the major

[2] T. Birkeli, *'The Growing Church'*, Lutheran World, 1955, II no. 3, p. 237.

festivals of the Church year, in which music might contribute to give worship a richer content.

First Sunday in Advent

The choir processes into church, bearing candles and singing a Hosanna-hymn antiphonally with the congregation. in accordance with African technique. The choir then takes its place in the chancel, standing in a semicircle around the altar, and sings the *Introitus* for the day, which should be African. (Cf. example on p. 251.

Christmas

A processional hymn, on the theme, "A child is born. Hallelujah!" could be sung antiphonally between choir and congregation, and an African *Introitus*, as on the First Sunday in Advent. Either in connection with this service, or at a specially arranged service, Christmas music could be performed on such instruments as the *mbira* and *flute* at the crib in the church.

Good Friday

According to ancient tradition, services might be held every three hours, the worship being focussed on the sufferings of Christ. Beginning at 6 a. m., the services might alternatively be arranged as reading and singing services, with the reading and singing of Psalms in varying groups. An African equivalent of the "Impropers" could easily be arranged, thus making both choir and congregation active in a special way at one of the services.

Easter Eve and Easter Day

In many places the congregations assemble late on Easter Eve, and spend the night in reading, prayer and singing. At dawn, all proceed to the church-yard. There at sunrise is proclaimed, "Christ is risen indeed! Hallelujah!" (This may take the form of a great antiphonal exchange between priest and congregation. All then process back to the church for worship.

Whitsun

This festival around the founding of the first Christian Church could be linked up with the foundation and growth of the local church. Witness by people from "different peoples and tribes" possibly in different dialects. The special song-technique of the *i Hubo* might possibly be used in a modified form, set to Christian texts, thus preserving African technique.

2. Christian wedding

It is impossible not to make comparisons between public attractions of various kinds. As we have earlier seen (Ch. II) a Zulu wedding is a great event in the everyday life of the African. He goes to a wedding as a great feast, dressed in all his finery; joy at the festal occasion shines from his face.

The Christian wedding feast comes a poor second in comparison with all this. Unless we are very much mistaken, the Christians think with envy about what they are missing, when the festivities at a Christian wedding are so meagre: they feel, moreover, as though they are breaking the law if they want to pay a visit to a non-Christian wedding.

What makes the situation more difficult is the distinction which is drawn at the Christian wedding between the wedding itself and—in spite of everything—the festivities. The wedding usually takes place in the church. On one occasion it could be seen how the solemn, definitive act of marriage was only the concern of the couple in question and their two witnesses. The members of both families were conspicuous by their absence. They were in fact assembled elsewhere, waiting for the return of the bridal pair, so that they could begin the festivities, which we may suppose were in the pagan tradition. On another occasion the wedding was arranged to take place in church immediately after the service, at which a very large congregation was present. Only the closest relatives were witnesses of the ceremony inside the church, but many stood outside, waiting to join the bridal pair in their subsequent feast.

Here we seem to need "a new approach to the social heritage. What is needed in not a destruction of the old forms, but to fill

them with new contents. There is no country in the world which can claim that its national customs and festivals were originally Christian. In the course of centuries Christian contents have been put into what were originally pagan customs which have now been adopted by Christianity. What is needed is to transform the pagan contents with Christian ideas. In the same way, you cannot prohibit African drumming or dancing without disturbing the soul's life. But you can give a new outlook and content to drumming and dancing through Christian influence."[3]

The contrast between Christian and non-Christian weddings is striking. At the former, the actual ceremony is, as it ought to be, the central act, but the participation of the missionary or priest very often stops there. After performing the ceremony he is dismissed or quietly takes his leave, and one is left with the impression that his presence is desired neither before nor after the wedding. The festivities can then continue undisturbed in the kraal or the village, in some spot which Christian etiquette considers to be far enough away from priest and church.

From place to place attempts have been made to link up, as far as possible, with the traditional course of events.[4]

3. The sacral dance

The attitude of the Christian to the dance is doubtless a difficult problem, but if it is true that it is impossible to "prohibit African drumming and dancing without disturbing the soul's life" that should be enough to make this activity the object of thorough reconsideration. Can the courtly, solemn dance not be utilized in a Christian context as, for example, at a wedding?

I experienced the way in which this is possible at a Christian wedding in Zululand. The approach of the bride's party to the church was made in the form of a gracious, slowly advancing dance by the bridal pair, who were surrounded by their attendants and relations. It was a calm and discreet dance, which emphasized for the entourage that it was the most worthy way

[3] E. A. Asamoa. *'The Christian Church and African Heritage'*, IRM, 1955, vol. XLIV, p. 300.

[4] Cf. M. Hunter, *Reaction to Conquest*, 1936. p. 213 ff.

The bride, arriving to the church at Appelsbosch (S. Africa). Photo: H. W.

of approaching the church at this, the most solemn moment in their lives.

The dance is an expression of the fact that the whole personality is occupied, both body and soul. For the African, everything is action and movement; prayer for him is an action, a performance which breaks out spontaneously into dancing. "They dance their religion."[5] When the pagan becomes a Christian, he must, according to missionary practice to date—break with all his habits, with his forms of religion, with all which for him comprises the obvious and the natural. He must make the complete transition, whatever sacrifice it may entail.

Is a revaluation or a transformation possible and, if so, in what forms is it to be expressed? "It ought not to be once and for all impossible to seek new ways; for Christianity is not a stranger to the sacral dance, even if in our day—with some few exceptions—it has disappeared."[6]

[5] Th. Ohm, *'Stammesreligionen im Südlichen Tanganyika-Terr.'*, Zeitschrift für Missions- und Religions-Wissenschaft, 1953, 5, p. 30.

[6] B. Hürtgen, *'Sakraler Tanz'*, Zeitschrift für Missions- und Religions-Wissenschaft, 1957, 3, p. 193 ff.

Interest in the religious dance is beginning to reawaken. Experiments have been made, even in a European convent, which appear to have turned out well. The Psalter has shown itself to be especially suitable as a basis for Christian dancing. The dances are not an end in themselves; they grow up organically from the text and serve to deepen the content. It might prove to be possible, through a careful and considerate adaptation, to link up with the African tradition and African talent.

The seriousness with which this activity has been discussed demonstrates that this is a vital question for the mission of the Church. A French author writes: "Le jour où le monde noir sera christiané, on pourra prévoir un développement sacramental, liturgique, prodigieux, un art de l'Eglise, un retour à la danse sacrée (après tout David dansait bien devant l'Arche, et la danse est un moyen de louer Dieu comme les autres!). Je ne vois pas du tout comment les nègres pourraient louer Dieu sans danser. car la danse est tellement dans tout leur être qu'elle fait partie intégrante de leur civilisation. Avec eux nous retrouverions le sens liturgique de la danse sacrée."[7]

Other attempts have been made in the same direction.

"The Azande, like all primitive people, dance to express their joy and sorrow, to celebrate their hunts and social events ... In accordance with the mind of the Church not to suppress the good things that can be found in the customs of the Africans, I began to interest myself in the Zande dances and tried to give them a technique similar to the classic dances of the ancients in order to use them for religious purposes. ...

... I found it easy to teach these dances to the Zande children and composed a 'Christmas dance', based on pastoral motives in African taste, played on an accordion ... The dance has produced feeling for the Child Jesus much better than any word could do."[8]

A recent issue of "Rythmes du Monde" includes an article which summarizes the experience of the last few years, mainly in the Belgian Congo. As far as the sacral dance is concerned, the possibilities and difficulties are advanced impartially. It would appear to be probable, says the author, that the African

[7] J. Daniélou, *Le Mystère des Salut des Nations*, 1948, p. 54–55.

[8] F. Giorgetti, *'Christian Dances Amongst the Azande'*, AMS Newsletter, 1955, p. 63.

would not wish to accept a liturgical dance in the church itself "sans être choqué". In the opinion of the author such might, however, be possible in the "para-liturgy"—various festivals and processions—and in this way dancing could even be made into a means to the end of breaking down the passivity of the African and transforming it into glowing enthusiasm. Villages in Haute-Volta are a case in point, acclaiming and honouring Christ the King "as they were used to do in honour to a big chief."[9]

Finally, a word from Philip Ghebo:

"The most serious aspect of our music is the dances. It is through them we express our deepest emotions. The African dances for joy, and he also dances for sorrow or even for anger. But some missionaries think it a primitive idea to dance at funerals. So let me explain that as this is a part of our culture, only an African can comprehend its deep spiritual value. At a funeral the African does not dance for joy. He pours out his sorrow into the dances, and I can hardly describe in words the spiritual aspect of this part of our culture.

We dance also for worship. Hence our music is always associated with religion. If the churches had been able to grasp this music and had allowed it to grow into the life of their religious worship, Christianity would have meant a far more serious thing to the African than a mere social convention."[10]

One of the hymns in the hymn book of the Evangelical Lutheran Church of Buhaya combines the idea of "greeting the King" with the spear-dance characteristic of those districts:

"Friends, it is night no more, it is night no more,
It is the glorious dawn.
The sun is not yet sharp, does not yet burn;
May we be borne by the freshness of the dawn.
Let us go to greet the King,
Let us go out into the beautiful meadow
And dance the spear-dance for Him.
Let us go, let us go, O let us go,
Let us dance the spear-dance for Him."[11]

[9] T. Thibangu, '*Comment assumer dans l'Église le chant et l'art choréographique africains*', Rythmes du Monde, 1958, nos. 3–4, p. 243.

[10] Ph. Ghebo, '*Music of the Gold Coast*', AMS Newsletter, 1954, p. 63.

[11] B. Sundkler, *Ung kyrka i Tanganjika*, 1948, p. 173.

4. The use of drums

The question of the use of drums in the Christian congregation ought not to be overlooked.

The drum is inseparably united with African song. One has a feeling that the song cannot develop fully if it is not accompanied by one drum, or preferably two drums. It is in fact the rhythm of the drums which "crosses" the rhythm of the song, and helps to create the interplay of rhythms which is the foremost distinguishing mark of African music.

African drumming technique is, as we have seen earlier, very complicated, having innumerable variations which enable it to be adapted to all manner of circumstances. The African, though, seems able to accept the simplified European rhythmical forms. The drum is the African's own instrument, and one which he needs in order to be able to experience music to the full. For him it is more than just a matter of accompaniment; he is able with the drum to make his music into a flowing rhythmic polyphony, an art-form which up to now is restricted in European music to the experiments of radical innovators.

The drum is not in itself a "heathen" instrument, but because it is used in many pagan contexts it has justifiably been regarded with suspicion. It is quite probable that the African Christian refuses to have anything to do with his old drum-rhythms for the very same reasons as those for which the Christian musician refuses to play secular tunes in church. But the latter does not go so far as to refuse to play his instrument in church. That is what the African must do—even now.

There is no doubt that he has a great chance, using the creative rhythmical imagination which is his great musical gift, to create entirely new combinations of rhythms which have no connection with the past and awaken no associations in the African mind. Letting the drum be used—wherever a use can be found for it—in the Christian context would have the effect of breaking the point of heathendom's most powerful weapon.

We have already pointed out that the drum has been used in the music of the Mass (Elisabethville: J. Kiwele), and this Mass music has been received and accepted as a sign of renewal. Another composer of music for the Mass, L'Abbé Wadroago

(Belg. Congo) says, "Il n'y a aucune raison pour que les tam-tam ne résonnent pas dans les églises. Les orgues, les harmoniums, tout cela est joli, mais l'Africain les ignore. Son harmonium, ses orgues, ce sont le bemdré, le lounga, le go, le gongo, le doudga et le wiga, et tout cela aussi est très beau. Comment Dieu, qui comprend toutes les langues at tous les langages, ainsi que les orgues et les harmoniums, pourrait-il mépriser les instruments de musique nègre?"[12]

At present there are already about a dozen settings of the Mass inspired by African music, a proportion of which make use of drums or xylophones.[13] Even if not all are of the same quality, they witness nevertheless to the great interest and the response which they have awakened, not least among Africans themselves.

In the words of Hendrik Kraemer, "The age-old problem of repressing, ignoring or of destroying these customs and institutions (ancestral customs and modes of life) presses itself upon our attention. From the pedagogical and psychological standpoint there are some attitudes worth recommending. As Willoughby in *The Soul of the Bantu* has said: 'Repression and ignoring is driving to the background, not destroying. To put something better in its place is the best way of destroying.' So, for example, the problem of recreation and of feasts is one of the most urgent. It is one of the best instances to illustrate how a fundamental law of the Christian approach is never to oppose an institution or a custom that provides for a natural and vital need (even if it manifests itself in an objectionable way) without finding a substitute for it."[14]

5. What songs shall we teach?

As a contribution to this chapter on *The duty of identification* I refer finally to the opinion of an African concerning the use of indigenous melodies and certain types of dances. It is given in the following summary of a lecture delivered by Richard Mutembei, teacher at Kashasha Middle School, Bukoba, Tanganyika (p. 200–203). It was translated into English by an African.

[12] Rythmes du Monde, 1958, nos. 3–4, p. 238.

[13] *Op. cit.* p. 239.

[14] H. Kræmer, *The Christian Message in a non-Christian World*, p. 347.

Mr Mutembei writes: "Melodies are one of the gifts we have from God. We ought to use them in the same manner as we use our bodies, hands, legs and thoughts. We express the nature of our thoughts by the way we speak. In the same way we show our gratitude in praising God because of a certain gift by songs and hymns.

We feel joy because we have flaming fire within us and it comes out through our mouths. Sometimes it is so strong that we are bound to dance. This fire, which has been in us since our creation, can be lighted in different ways. Sometimes it is lighted by the Devil. When Satan is in charge of lighting, the fire comes out with sinful words and sinful deeds. When the fire is lighted by God, it comes out with praises to Him for what He has done. Therefore the flaming quality depends on the one who lighted the fire. I think Satan is trying his very best to light that fire in order to win our praises.

As Christians, it is our duty to prevent Satan lighting that fire. In order to prevent him, we ought to light the fire by the power of God. If we do not do it, Satan will light it because the fire needs flaming. We must plead for God's power in lighting the fire.

Dancing, Songs, Plays and Proverbs

The names below fall into groups according to the way in which they are used.

Okuzina (dance)

This includes singing praises for a certain thing or a person for what he has done or what he ought to receive. Many tunes of this type live for many years. I remember those songs which are sung for the bride. There are ceremonial songs which are more than three hundred years old. The singers dance in certain patterns or styles. These plays are compared to Psalms.

Ebiyaga (song/dance)

A person may say, "On my wedding-day, people performed a certain type of dance". This type of dancing and singing lives for a very short time and is quickly forgotten. At least seven songs of this type occur in one year and each differs in tune.

Singers must dance as they sing. Such plays are accompanied by drum beating or playing another musical instrument. It is not necessary to have the drum during "*Ebizina*". Satan uses more "*Ebiyaga*" than "*Ebizina*".

Ebigishe (inward chorus)

When these melodies are sung, only some guttural sounds are heard.

Which type shall we use in lighting the fire in our youths? As it is difficult to differentiate, we should use all of them. If we use all, Satan will have none to use. Some songs should be those hymns we teach our youths. Some songs should include *Ebiyaga, Ebigishe, Nempundu.* We may be deceiving ourselves by saying that we can provide a youth with everything he wants to sing by giving him thoughts of praising God. But we can provide him with a reserve of songs and hymns of different types so that he may sing those when he so desires. But what type of song does a dancer or singer enjoy?

The state of the body may indicate the feelings one has for a certain song. We are right in saying that we enjoy foreign songs, but even if we say so, we force ourselves to enjoy them. Perhaps we enjoy their words and style of singing. When we say that some melodies are bad, we mean that the wording is bad and it can be so if its aim is to favour Satan. Our own melodies are the best of all as they easily stimulate our bodies to praise God for a certain reason.

What songs shall we teach? Mr Mutembei finally asks.

We should use all melodies in praising God. All melodies are good and sweet, but we should use our brains. If a certain song is bad because of its evil words, we should beware of how we shall teach it. We should, if possible, use all melodies so that Satan has none to use.

In our ears melodies sound differently. Some are like Psalms, some contain religious commandments or church orders and some are sung slowly. If the Church allows, we can sing Psalms in our own way. Such should be used at marriages and other similar events. If possible, we should teach many songs of Buhaya origin, as we have good choirs in more than one town. If we teach dance

songs, we should allow the singers to dance as they sing. If we don't allow this, they will hate the songs. If we prevent our children from dancing, they will have a feeling that everyone who enjoys himself and starts playing is a sinner. But that is not so. We don't like to teach the bad kind of dance. In fact, we like to prevent our children from getting in contact with such a dance. We can prevent it by teaching other sorts of dance.

For praising God, we can use any musical instrument. Then the result will be that all music is good, if it helps the children to enjoy the singing."

VII.

CONSTRUCTIVE PROPOSALS FOR A NEW CHURCH MUSIC IN AFRICA

A. The ordinary Sunday service

1. Congregational singing

From what we have said earlier on the subject it is clear that *a revision of the hymn books already in use* must be treated as an absolute necessity if one of the characteristic and fruitful components of the service is to be a living reality.

a) *Revision of texts*

By far the greater part of the hymns in use are translations of western hymns. Although the rhymed couplet has nothing in common with African poetic technique, it has come to stay in the African churches and is considered by them to be something characteristic and worthy. If only for the sake of the language, a text revision must be made. The lack of co-ordination between the metrical schemes of different verses in the same hymn makes a correct treatment of the melody quite impossible.

b) *Revision of tunes*

Word- and melody-accent must be co-ordinated; neglect of this consideration often reduces congregational singing to a caricature of western hymn-singing. The universality of this fault has given rise to a style which has entered into the being of the congregation to such an extent that the question can now be asked whether correction is possible. This way of singing is sometimes treated as being an expression of the "specifically African" when the question is discussed by western opinion in Africa. In the view of the African, the very same way of singing is considered as expressing the "specifically western"! Africans believe themselves

to be skilful exponents of this kind of "typically western" song, which appeared on the African scene as one of the great gifts of the western church to the younger churches.

From the African side, it would be a reasonable demand that the hymns should be accorded a correct linguistic treatment; *from the western side*, it is equally reasonable to require that western tunes should, as far as is humanly possible, be treated with reference to their own musical presuppositions.

In certain cases, the revision of melodies demands adaptation, and such an adaptation, which aligns itself with the musical background of the African, may be allowable. For instance, such tunes as are capable of being used after minor adjustments should be adapted, provided that they do not thereby lose their individuality and worth. Tunes which modulate, but not too drastically, belong to this category.

Certain texts may be usable after alteration of the cadences; in some quarters, interesting and successful experiments have been made in this direction.[1]

Unsingable tunes ought to be taken out and replaced by new. A relatively large number of texts are dead because of having been set to tunes which the African cannot sing. Tunes in the minor key belong to this group, since in certain parts of Africa they can only be sung with difficulty; with these we must also reckon those tunes which have extensive modulations. These should be replaced by new tunes which *for the time being* will have to be supplied by Europeans who are able to point the way. These tunes must obviously be adapted to African ideas of tonality, but may be "composed" either in the western or the African "spirit".

This, however, can be treated as nothing more than an attempt to solve the problems arising from *the present situation*. It would be only right for the pick of the present musical treasury to be preserved for the African churches; in such a case, talk of the "irreplaceable heritage" becomes a reality when applied to music.

c) *African hymns*

This must be treated as a top priority in plans for the future.

[1] J. Shaffer, '*Experiments in Indigenous Church Music among the Batelela*', AMS Newsletter 1956. p. 39.

In order to make a dream into a reality, *African hymn-writing* is called for: this art must develop freely according to its own rules, inspired by its own imagery and its own thought-world. The laying aside of all purely routine thinking is a vital consideration: any new African hymn book must be created by Africans, and it is the first task of the leaders of the churches to provide the inspiration to this end. This ought to be possible without any admixture of western influence, as the growth of African art has demonstrated.[2]

African poetry is not without its forerunners: for instance, we may refer to our earlier extracts from the hymn book of the Shembe sect, in which African imagery and technique have achieved something worthy of serious consideration. Similar examples can be found nearer at hand (cf. quotation on p. 000).

African composition will in all probability arise as the spontaneous answer to the native poet. ("Once you have found the words, you get the tune!") What is needed is a careful lead, which takes pains to avoid compelling the creation of copies of western music.[3]

Hugh Tracey writes, "There can be little doubt about it, that, with all our teaching, we have so far produced few, if any, first-class African composers, whereas there are hundreds of important musicians up and down the length and breadth of Africa, most of them quite unrecognised except by those native people in their own district. What is more, they are producing music which can be sung naturally by their own people, in its most effective social context. Our imported music is inclined to dry up the musical ability and destroy the natural taste of the people by causing a complete break in the continuity of their musical style, and in their use of music as a social force. This tends to make them despise the past and stress the doubtful virtues of imitation in preference to self-reliance and orginality, the very qualities which we wish to emphasize in our schools. We are in such a hurry to teach and they are in such a hurry

[2] Compare the success of African schools of art in Cyrene (S. Rhodesia) and Elisabethville (Belgian Congo).

[3] Cf. A. M. Jones, *The Music Makers*, Suggestions on Music Teaching for African Teachers, 1948.

to learn that we and they are often quite unconscious of what we are destroying at the same time."[4]

On this point we do not wish to imply that only traditional music is worthy of our notice here.

"Surely it is the duty of the musical scientist to pay equal attention to all African music, influenced or not ... As tribal society breaks up so does its music, since the two phenomena are inextricably connected; the process is inevitable, and the very fact that music moves along with social change emphasizes its importance in the lives of Africans ... As societies regain their equilibrium, so will the music; but this process can be greatly assisted by the encouragement of the best creative African musicians, who may otherwise be tempted to despise their own art."[5]

We can deduce what would be the result if the African musical mentality were to be given its due place in the Christian context. *New congregational singing would develop.* As it made use of its own technique, it would appear in many variations, from the simplest to the most developed of forms; these could in all probability be put to use in the main services as well as on other, lesser occasions. There is no reason to suppose the African to be less sensitive in the matter of choosing transitory musical forms in church than he is when he sings outside church.

Here our thoughts return to the powerful impression conveyed by the musical kraals in Zululand and S. Rhodesia. In Buthelezi's kraal we were able to listen to the major song-forms and witness the triumph of African polyphony. On the "holy mountain" of the Shembe sect we were met by simplified forms and broad lines; this was song for the masses, solemn in character and gathering up into a mighty song of praise, directed by none, welling up spontaneously out of the depths of the people's soul.

There are our examples; with careful direction, they should be able to lead to something purer and greater. A "purge" is both necessary and unavoidable. There can never be any question of introducing folk music into the church without more ado. We are dealing with a new creation, but a new creation which builds on safe ground: African tradition. The demand is high:

[4] H. Tracey, *'The Social Role of African Music'*. African Affairs 1954, vol. 53, no 212.

[5] H. Tracey, *op. cit.*

nothing less than the creation, on the foundation of tradition, of a *church music* worthy of its place in the liturgy. The new texts for which we are still longing, but which must come, should set the direction and provide the associations. The music of the Church aims infinitely higher and deeper than that of the sects, since it is anchored fast in the liturgy. For that reason there need be no imitating of the sects, since they can never hope to attain to the spirit of the Christian liturgy.

Careful leading is necessary for the building up of a new African church music; behind this leading there must be a great fund of knowledge and experience of church music and the liturgy, united with the humble desire to serve these high ends.

Reorientation must begin with the young. There is no doubt that young people are quite unfamiliar with those tunes which for the most part are used as hymns in the churches. *A special young people's hymn book* is a pressing need, to be met as soon as possible. For the time being we must be satisfied with a smaller collection of youth songs which we have earlier had occasion to describe, at least until the time is ripe for the appropration of a native African source of new writing and new composition.

d) *Congregational singing*

An attempt must also be made to revise the technique of congregational singing.

Four-part singing has hitherto occupied an unchallenged position in the African churches, and has even come to be regarded as something both characteristic of their essence and essential to their wellbeing. It will doubtless remain, in spite of the fact that it has nothing in common with the traditional song-technique of Africa. Alongside this technique, however, *unison song* ought to be tried as a form of congregational singing. Special hymn practices should be organised, though, in order that the tunes may be learned properly; these will then be available for use in a lesser context (family, group meetings etc.) where the compact four-part song cannot, for practical reasons, be performed. It ought not to be necessary to go more closely into the musicians' claim for an alternative technique, since we have already mentioned such drawbacks as slow and ponderous hymn-singing,

monotonous harmonization and a certain lack of acquaintance with the important melody itself. It would without doubt have a stimulating effect if alternative techniques could be used in the same service, in the same way as in certain present-day European churches (singing alternating between women and men, or between different groups *in the same hymn*).

2. The liturgical melodies

We have earlier touched upon the importance for worship of a fixed order of service, and upon the support which this implies for such churches as make use of a liturgy based upon tradition.

The younger churches preserve in their traditional orders of service their link with western Christendom. This is the broad ecumenical line which is perhaps most easily discernable in just this activity; the tradition of liturgical music is clearly of great value and worth taking great pains to protect. Is there not something inspiring in the Sunday service over and above its purely local manifestation? We are united, through the musical treasures of the past, with our brethren in the Church Triumphant, and in a very special way are able to appreciate something of the implications of the Church Universal.

It is perhaps necessary to point out that there is no question here of dominance from the side of one denomination or another. Lutherans are able to keep in touch with the liturgy of the mediaeval church; even though this line may have been left in certain details, the basis nevertheless remains undisturbed. This applies equally well to those traditional melodies which in the Lutheran churches are *sung by the congregation* (as opposed to the current Roman Catholic and Anglican usages).

As long as the traditional order demonstrates its strength it must obviously be held fast and cared for. One element in the process of caring is that its functions must be explained and made understandable. This will first and foremost be a task which falls within the realm of school instruction and confirmation classes. Hymn practices, together with close consideration of the liturgy ("the spirit of the liturgy") must also be held in connection with the regular church services.

a) *The Ordinary of the Mass*

An investigation must be made to determine whether the old settings of the Ordinary fulfil their function. We have seen the way in which the traditional settings can in general be sung by the congregation, at least in those cases where the melodies occur in an unaltered form.

The same rules apply here, by and large, as those which we applied to hymn tunes. "Impossible" tunes should be removed and replaced by others which are singable. The old traditions indicate great possibilities for "renewal". It is clear that renewal can take place within the existing settings of the Ordinary of the Mass. If the traditional settings should fail to function (if, for instance, they are too difficult to sing), then an attempt would have to be made to *try new melodies*, built in part on a foundation of folk music ("African tradition") and in part composed.

An important consideration: we must not forget that there are simple and easily accessible tunes which could be sung in small churches. This applies equally to the solo singing from the altar and to the congregation's contribution.

b) *The Propers of the Mass*

The Propers have been obscured in Lutheran churches (see p. 131). It would seem as though an advance were necessary in this direction for the sake of a richer theological order: this would perhaps inject more life and activity into the service as well. The Propers would then be the point of departure for much needed preparatory work designed to make room for African music in worship.

Introitus can be sung in the traditional way to the ancient Gregorian melodies. This, however, would be a very definite drawback in certain churches, which are concerned to preserve their own character over against the Roman Catholic Church (a questionable contention, when applied to missions). Others have held fast to their own "traditions", which have become particularly dear to them, perhaps not least because their own doctrinal emphases can be most easily be brought out in this way. The fact remains, though, that Gregorian chant is not always so easily accessible. We must remember that we are here concerned with a group of melodies which presupposed a com-

paratively advanced style of singing. A choir must be extremely well-trained in order to appropriate them, and they cannot be undertaken without a prolonged preparatory period.

This is where African settings may be given their chance. As we have had occasion to point out earlier it is quite feasible to compose settings of the Introitus which are built upon African melodies, and which make use of a technique which satisfies the African's need for harmony (if such indeed be the case); further, they can be set in suitable keys and stand in proper relation to their texts.

It is both significant and important that *a service in Africa should begin with an African Introitus.*

Graduale constitutes a congregational hymn. It might perhaps be possible to experiment with "alternatim" song here. Formerly, it was followed by a sequence with "Hallelujah" (or Tractus during Lent), a tradition which might well be revived. It would be appreciated if, bearing in mind the song technique of the African, a "Hallelujah" could be introduced as a direct link with the read word. An active group-song would certainly be a high point for any African congregation, for whom this technique is entirely natural.

Certain churches have a hymn after the lesson, usually after the Gospel. There is naturally no objection whatever to this arrangement. *Offertorium* and *Communio* are similarly congregational hymns. There is a possibility of increasing congregational activity in the *Litany* through the introduction of new alternative settings, preferable African in character (see p. 252).

c) *Summary*

The ordinary Sunday service.

The Ordinary of the Mass: Traditional melodies unite the African Church with the ancient Church (Ecumenical line).

The Propers of the Mass: Melodies could, and should, be shaped and built up from native forms (African line).

Congregational Hymns: Various types from different periods form the necessary expression of the creative present.

B. The Offices in everyday use

The Lutheran churches have up to now paid far too little attention to the Offices; in order to keep pace with the liturgical revival which is making its presence felt in all these churches. it should be a primary consideration that the missions should seek to claim for themselves the riches which lie in these *week-day services.*

It is a justifiable criticism of these churches that there is far too little going on during the week; this applies to churches at home just as much as to the missions. Even if they stand open during the day. little attempt is made to help folk who come seeking peace and quiet, organised prayer and meditation. The Offices can supply all these.

Praise is an important element in worship, but the Psalter as a source of praise remains largely unexplored. The singing of Psalms ought to be introduced as a natural stage in the attempt to teach people to use the Bible, and familiarize them with the treasures of the Word of God.

a) *Psalmody* is a form of musical expression which can be introduced into the African churches without more delay. The traditional folk-song technique is already functioning outside the bounds of the church; what, then, could be more natural than to open the doors of the church to this spontaneous and freely-flowing song? It is quite evident that there are endless possibilities here of creating "African psalm tunes" if they are required; otherwise the old settings can be used, though with a necessary limitation in their movement. Here we have a natural medium for the singing at school morning and evening prayers—which should ideally be held in church. The whole field is in fact so rich and so worth-while that it is unnecessary to expound the topic further at this point, save to add that there is ample proof that the antiphonal technique inseparable from the singing of Psalms is appreciated by the young people. The technique, however, may vary. A given Psalm may be sung in unison, antiphonally between different groups, or in either three- or four-part harmony; a third alternative contrasts the two, unison and harmony alternating with each other.

These services, the orders for which are laid down according

to the ancient tradition, and which contain everything for which one could wish, both from the point of view of music and from that of worship, ought to be organised with full reference to the liturgical context of the Church year. It is obviously hardly possible to expect daily Offices to be organised at once: for the time being it must suffice to determine the days on which they are to be held, so that these services can become fixed hours of prayer for both weekdays and holy days.

It would be very practical if a selection could be made of Psalms suitable for use in these Offices: in the carrying out of this task there are excellent prospects for orientation with the existing traditions, both in the home churches and in other missionary bodies.[6]

b) *Church choirs*

The *Church choir* is virtually indispensible when it comes to the question of creating living congregational singing, and it must be the business of the priest to support and encourage his choir with all his available resources. *The primary task of the church choir is to lead the singing in church* (*not* to perform a polished piece of choral music to "ornament" or "adorn" the service). The liturgical function of the choir must be given priority. It should be the choir which helps the congregation, both in the Ordinary and—perhaps even more—in the Propers; it is their task to sing the Introitus, to begin the service. It is obvious, though, that their own private contribution is also important, as they take the opportunity of singing music from the world's choral treasures "solely to the Glory of God" (both in the choice of song and in the manner of its performance).

It occasionally happens that a number of little choirs take part in a service, contributing more or less improvised items at points which they themselves have chosen and consider suitable. This practice must, at least in this disorganised form, be treated as undesirable, and should be suppressed or brought under control. Such musical interruptions disturb the whole context of worship, which must on no account be treated as a disguised opportunity for demonstrations or for exhibitionism. But such contributions may well serve to express the will to, or even the longing for,

[6] Cf. R. B. Y. Scott, *The Psalms as Christian Praise*, 1958.

self-expression. The ideal solution would be to channel this activity and bring it into a different context in which it could be of positive contribution.

C. New forms of evangelism

a) *Musical instruments in church*

It seems to me inevitable that a full reconsideration must be given to this problem. This means first of all that both black and white people in Africa must be convinced that African folk instruments are worth their attention, and that they are excellent musical instruments. All the instruments mentioned in the first chapter should be recognized without delay and be given the chance of proving themselves. With their help, the African can express himself in both words and music in a way all his own: he is gripped by his music, genuinely so, and can hence capture and hold people's attention. Those instruments which we would principally wish to recognize for use in school and church are the *mbira*, the *nanga*, the *musical bow*, *harps* and *flutes* of various kinds. The four first-named groups of instruments occur in connection with solo singing and its accompaniment, whilst the flutes represent the purely instrumental group.

b) *Music in the church*

In the present-day musical practice of the European churches, there is a considerable amount of good music being performed. In Germany, such recitals are called "*Abendmusiken*", following the 17th Century tradition (e. g. the famous "*Abendmusiken*" under D. Buxtehude in Lübeck). In Sweden, church music is presented in a form which has the designation "*Musikandakt*". (This term is practically untranslateable into English; literally "Music-worship", it combines the aims of music and worship in church, with the emphasis on the element of worship.) A normal "*musikandakt*" consists of the performance of a half-hour programme of music with some definite aim (at its best, linked with the Church year); afterwards, a short period of worship, consisting of hymn, lesson and prayer, concludes the service.

On the way to church, Mnene (S. Rhodesia). Photo: H. W.

These church recitals have been very widely used. Part of their appeal lies in the opportunity they provide for choirs and choirmasters to present church music in all its many-sidedness; they serve, too, to attract into church individuals who cannot feel at home with the current forms in which the Christian message is offered. Similar musical occasions could well take on a missionary character, not least in the mission lands, where new methods for bringing people into the church must constantly be tried.

Why should not a form of "*musikandakt*" be tried in African churches, with music performed by Africans? And if such an attempt should be made, what kind of music could be played and how could musical instruments be brought into use?

The *mbira* and the *nanga* are the African's harpsichord. There would be little difficulty in using these instruments for the accompaniment of Psalms.

c) *Psalms could be sung in new ways*

Antiphonal singing can immediately be established between soloist and congregation if the congregation after each verse

answers the soloist with a consistent response, such as "Thanks be to God" or "His mercy endureth for ever" (as in Ps. 136). "Royal Psalms", "Psalms of Praise" and such like could, treated in this way, be tremendously effective.

Songs using the technique of "call" and "response" can be practised in the way suggested above. "*Nimuzi Tugweragwere*" is representative of a further type, again particularly suitable for Psalm settings. (Cf. Appendix.)

d) *Bible texts could be given a musical interpretation*

The *nanga-* (or *mbira-*) player relates experiences and events from the rich heritage of the tribe's history. In a similar way, he should be able to tell Bible stories to his own accompaniment. On one occasion, after the *nanga*-player had finished, having captivated his audience during the whole of a long saga dealing with the exploits of great chiefs, I asked him,

"Could you sing about a Bible story in the same way?"

"Yes, I could do that", he replied confidently.

"Would you use the same tune as the one you have just been singing?"

"No!"

"What would you do, then?"

"I should think about the story and then I would find a tune—but I must be baptized first."

It is certain that this particular *nanga*-player would find he had a most attentive audience!

In the same way, a "bow-player" could, with the help of a group of singers, interpret one of the parables, or some other Bible narrative.

e) *Programme for an "Evening-music"*

Participants play or sing forward in the church, preferably from the chancel steps.

1. *Psalm*	Solo, accompanied by *mbira*.
2. *Psalm*	Sung by the congregation, who give responses: an amplified form of No. 1.
3. *Lesson*	A layman reads a narrative from the Old Testament, which is then interpreted directly by a *nanga*-player: according to the content, the con-

gregation can introduce definite choral responses at certain places in the narrative.

4. *Hymn* Sung by all.
5. *Lesson* A parable, which is then interpreted by a "bow-player" assisted by the choir.
6. *Conclusion* The order for Vesper, all taking part (see p. 162).

Similar recital services should also be quite feasible in the open air. For example, the music could be performed from the church steps, after which prayers could be held inside the church.

f) *Ensemble playing*

Ensemble playing already occurs to a certain extent, but is mainly confined to the duplication or grouping of the same kinds of instrument (e. g. two *mbiras*, several *xylophones*). It would be worth-while, though, to attempt to combine different instruments. A European instrument which could be introduced among Africans is the *Recorder* (Blockflöte), which is so much in vogue at present. It is an attractive thought that an intimate form of ensemble might well flourish in the combination: *flute(recorder)-mbira(nanga)*.

Hugh Tracey has had a mbira made which is an improved version of the African folk instrument, having a resonator, with a "box" made of sheet metal and consequently a much fuller tone. It is easily tuneable and can, moreover, be tuned to the European major or minor scales.

g) *Open-air meetings*

The old *Izibongo* technique lives on. This is an art which demands practice in order to do itself justice. The headmaster of one of the schools which I visited was eager for the technique to continue to flourish, and he had taught a number of his children to sing *Izibongo*. The song form has immediate appeal for a great number of people; could it not be used in the work of evangelism in the following way?

A famous soloist, accredited by the local chief, might be asked to place himself at the disposal of the organisers of a meeting—which would certainly reach considerable dimensions—at which, with the chief and a choir taking part, he could characterize some Biblical figure or retell some Biblical narrative. The message could

then be expounded by one of the African ministers in a short sermon, after which would follow community singing in either the old or the new style.

h) *Lyrics*

What is lyric?

This form of evangelism has been used with some success by the Fante Methodist Church (Ghana). According to their descriptions, it takes the following form:

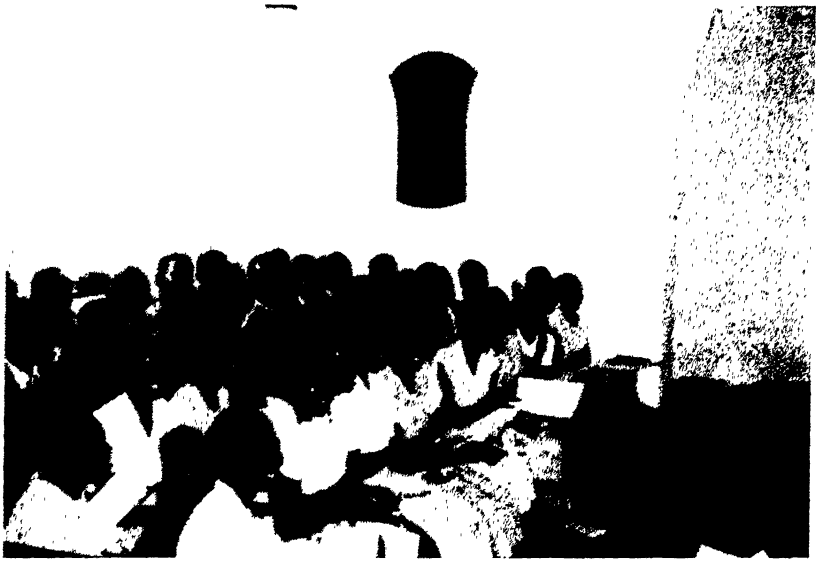
"There are two types of lyric in common use. In the first the words and the music, handed down by tradition, are more or less fixed . . . A second form, however, is a recitative accompanied by a (relatively) fixed chorus that lends itself to the highest degree of improvisation. A competent singer of lyrics is not bound. He can fasten upon an aspect of Christian truth or apprehension that strikes him during a Scripture reading, the catechist's address or the elder's prayer, and express or expound this in the recitative with great skill. The congregation, apparently with equal facility, joins in the required chorus. The leader may continue the theme and its exposition through a number of 'verses', the congregation responding at the close of each solo with the chorus. The initial experience of having one's sermon broken into by the leader of the lyrics just as one is getting into full stride may, indeed, be a compliment to the preacher, but is at the same time a shattering experience! . . .

. . . The lyric has a background and is a mode of expression wholly indigenous and natural to its users. The beauty and vitality of the good lyric has also been of evangelistic value in attracting the heathen. It expresses to them the life and devotion of the church in a manner no sermon can imitate."[7]

i) *Festivals of church music*

Annual festivals of church music ought if possible to be arranged. They may cover a weekend, and have as their main task that of making the main service of worship live, in its liturgical song. Music of a non-liturgical character may also be given its

[7] S. G. Williamson. *The Lyric in the Fante Methodist Church*, Africa, 1958, p. 126 ff.



"*Schola Cantorum*", Musume, visiting Mnene (S. Rhodesia). Photo: N. Sköld.

place in the service, though not to such an extent that its liturgical character is pushed into the background.

A special *Evening-music* with a high proportion of choral items could be organised separately in church. At this gathering of choirs and presentation of their results, great attention should be paid to what has come to light within the field of indigenous music. This is the place for the solemn presentation of awards of merit.

A festival of this kind could very well include, as a special contribution, a drama in the open air, with choirs and instrumentalists playing their part to the full.

j) *A school of church music*

"Until Africans make their choice between the gay creative personality of their own music and the drab proletarian grey in imitation of others, there will be little chance of Africans themselves making any serious contributions."[8]

We hope that the time when the Africans "make their choice"

[8] H. Tracey, '*African Music within its Social Setting*', AMS Newsletter, 1958, p. 56 ff.

is not too far off. But before they can devote themselves to this glad creation, they must be inspired and led in the ways which lead to the goal. *Music teaching is vital.*

"If we sincerely want the African to find his soul again; if we want him to pray to the same God as ourselves in his tongue and in his heart, that he may serve Him 'in spirit and in truth'; if we want him to increase in himself the life of the spirit before the life of the senses; if, in other words, we want the African's music to return to the true expression of his soul, of his mind, of his personality, to a purified, regenerated but living expression, creative and capable of surviving to itself; if we want all this and want it sincerely, then let us establish a School of Music for him. A School of Music for the African that will not aim at Europeanizing him, that will not aim at making him *white* . . . A School of Music that will aim at giving him a complete musical training, but functionally African in scope."[9]

A school of church music: would this not be the greatest gift which the western churches could give to the African at this time?

In order that the whole should not be impossibly big, a modest beginning would suggest itself, limited to churches which enjoy a degree of co-operation, and which experience the same problems with their hymn books and liturgy. A beginning could be made with a small team of workers based on some ecclesiastical centre, preferably in contact with some theological college. A select group of particularly gifted musicians could be sent to such a school: after training, these would be able to carry out the work of music teachers or leaders of church music within their respective churches.

We have earlier touched upon the qualifications required of a leader. He must have a firm grasp of the various characteristic styles of church music, be well educated in the field of liturgy and worship, be an all-round musician (choirmaster, conductor, composer) and have the gift of working together with others. Pupils should be accepted only after a thorough testing, spread over a period of time. They should be given the necessary musical foundation, being particularly instructed in musical form, with

[9] Frère Basile, *'The Dilemma of Bantu Church Music'*, AMS Newsletter 1957, p. 38.

emphasis on forms of African music and African music analysis. The work of building up could then proceed from that point.

The school should work together with the staff and students of a theological college. This is the source from which the need for a renewed church music must inevitably be expressed—the need for music which could be tried and incorporated into the living worship of the church. The music students would be able to come here and receive practical hints on liturgical practice from the rich life of worship maintained in a seminary. The leader himself would naturally act as teacher in the music and action of the liturgy. The school would furthermore be the centre for all the musical activity of the church or denomination: it is here that new desires could be expressed and new experiments made.

The director of church music should never be out of work! He should organise courses here and there, work out long-term plans for future activities, arrange festivals of church music and generally be a stimulus to increased activity out in the churches. He should also be the contact man with any other bodies who are engaged in attempting to solve similar problems, to which end conferences might be called, at which experiences could be shared with other, similar schools within other churches.

Out of this minor focus of musical activity there might well grow an organization for the co-ordination of all such efforts: a central organization with both teachers and pupils represented could be of enormous value in the continued work. The musical working party should be given the chance to consult experts from outside, brought in as specialists in various fields, such as languages and theology. This would safeguard, among other things, the critical choice and checking of all necessary texts.

The eager interest which we find among those many Africans who wish to improve their own possibilities in order better to carry out their tasks, and the united voice raised by all responsible church leaders and teachers must be given a positive answer without delay, before it is too late!

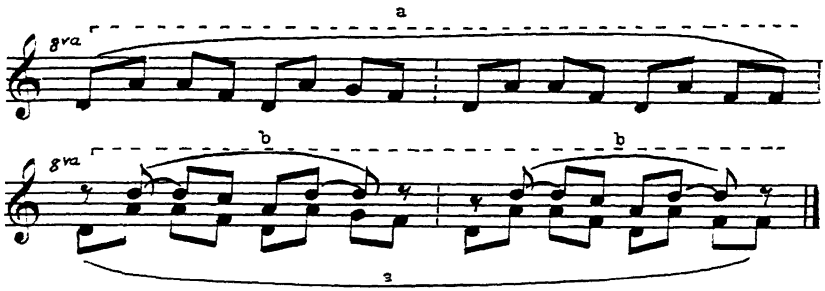
APPENDIX I

Transcriptions of African music

Chipendani

Musical bow

Performer: A boy from Makereni kraal-school, Cegato (S. Rhodesia). (Tape 30: 14.)

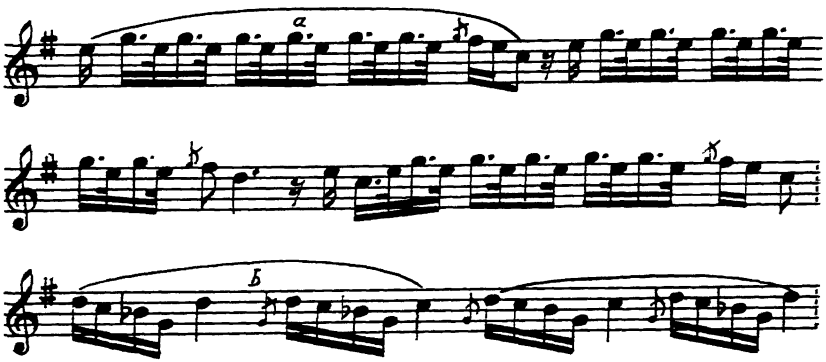


Performance:
Phrase a) is repeated 5 times + the first bar, then a break. From the new start the piece is repeated 12 times (= 48 bars).

The instrument is described in P. R. Kirby, *The Musical Instruments of the Native Races of S. Africa*, p 229.

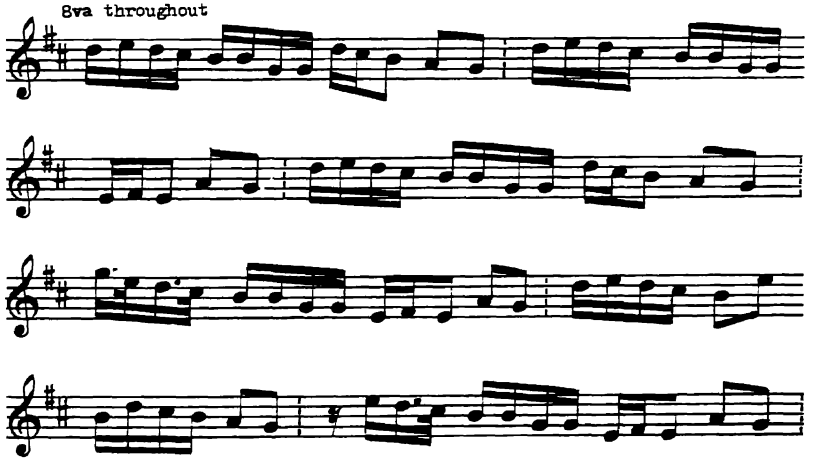
Flute

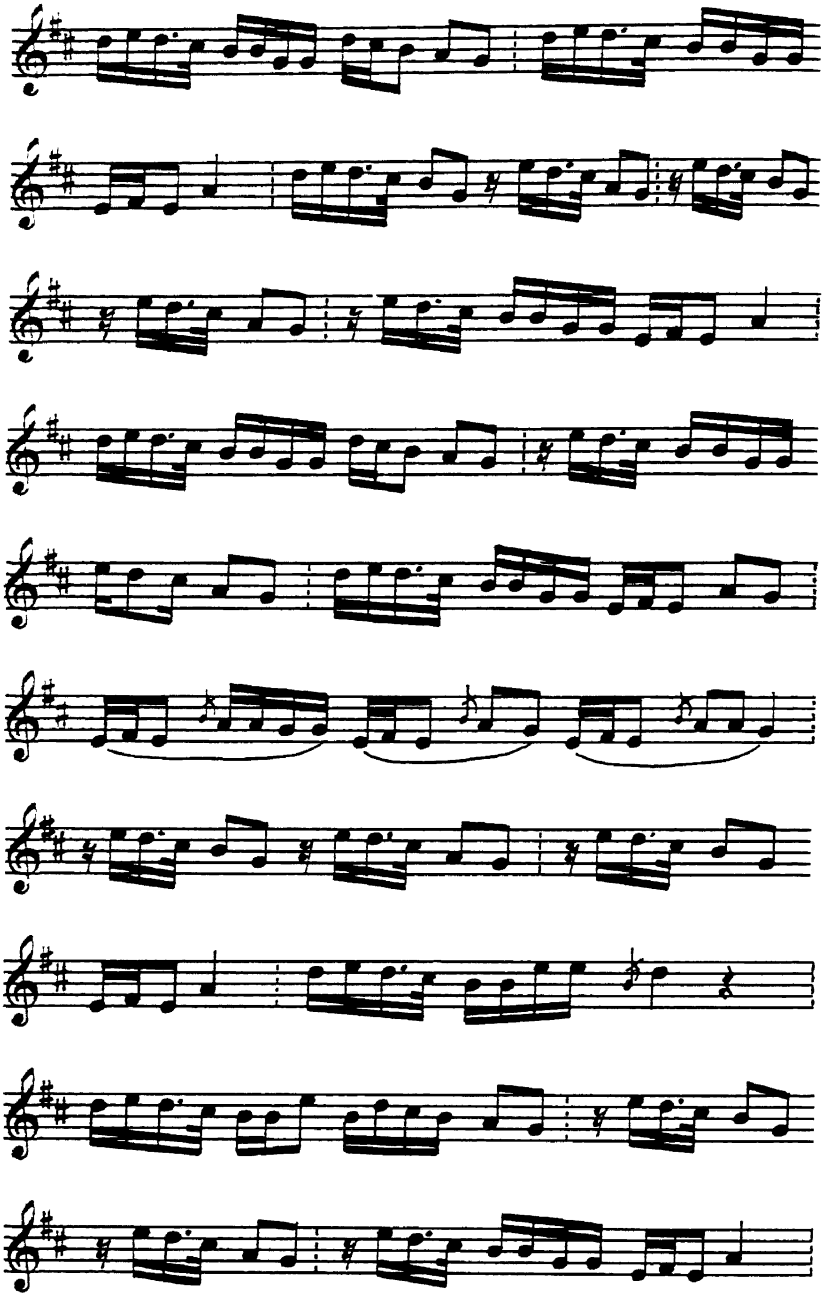
Performer: A boy from Makereni kraal-school, Cegato (S. Rhodesia). (Tape 30: 19.)



Flute

Performer: Katsuba Mwongolo, Bukembe (Belgian Congo).
(Transcription from disc, GB 1703, by J. Blacking, *Osborn Awards, 1952*, ILAM Library, Roodepoort, p. 25.)





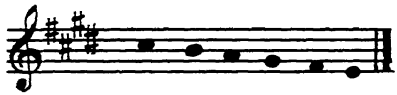
Rwiyo rwedande

Song to *Mbira*

Performer: Zandasara, Ruvuzhe (Cegato, S. Rhodesia).
Mbira: Upper row 10 notes, bottom row 13 notes.

Tape 12: 3.

Scale:



The last phrase (= 4 bars) is repeated 19 times.
Duration: 2′ 10″.

Chinokudero cinyi ko

Song to *Mbira*

Performer: Takura Siziva, Musume (S. Rhodesia).

Scale: Tape 12: 7.

Meria

Song to *Mbira*

Performer: Ebogoma Gabriel, Medje (Paulis, Belgian Congo). (AMR-record G. B. 1702, transcription by J. Blacking, *Osborn Awards 1952*, ILAM Library, Roodepoort, p. 15.)

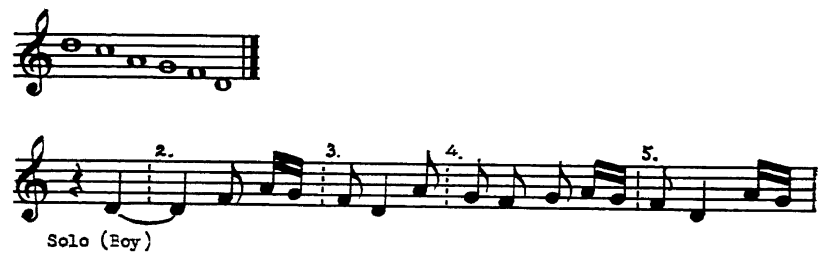
mf
(sempre con mbira)
cresc.
f
p
f
p
p
mf
mf
p
mf
f
p

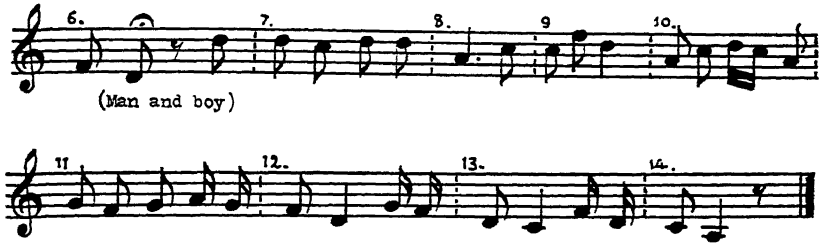
Nimuze Tugweragwere

Song without instrument

Composed by the ladies of the Court of the Mwami, Paramount chief of the Tutsi, in his honour. (AMR-record G. B. 1704, transcr. by H. W.)

Performers: L. Ndengabaganizi and his son, Usumbura, (Urundi).



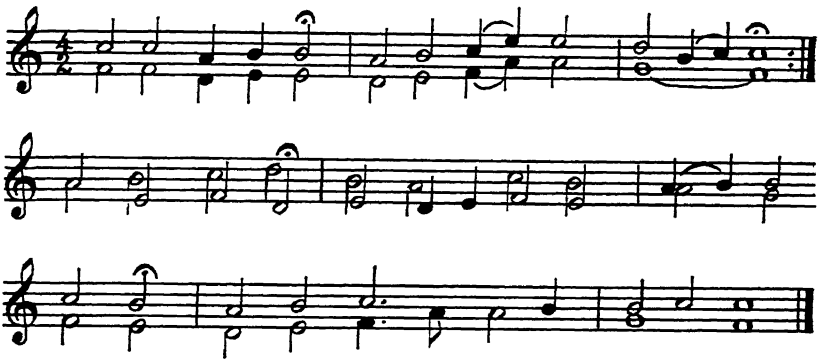


The song is repeated 7 times.

"Tvisöngvar"

Parallel singing

Iceland (From F. Bose, *Musikalische Völkerkunde*, p. 192).



Ninkutina

Praise song with drum

(AMR-record Trek DC 201, transcr. by H. W.)
Performers: K. Mashulamo with Haya men (Tanganyika).

Madongi

Solosong—Choir and a drum

Performers: Men and women from Ruvuzhe (Cegato, S. Rhodesia). Tape 11: 4.

Scale:

Text: *Yakarira madongiwe* (The donkey cried).
Ngoma inorira (The drum sounded).

Henjerela ensenene

Solosong—Choir with clapping

Performer: School Choir, Katoke (Tanganyika).

Tape 24: 14

Scale:

Sara yange shurula

Song with clapping

Performer: School Choir, Katoke (Tanganyika). Tape 24: 16.

Tererangoma

Solo recitative—Choir response

Performers: Men and women from Ruvuzhe (Cegato, S. Rhodesia).
Tape 11: 3.

Ngeni ngwana wano

Song with clapping

Performer: School Choir, Katoke (Tanganyika).
Tape 24: 11.

(^ = clapping)

Kutali mpa ku Stopi

Song with clapping

Performers: Girls from Nsenga tribe (N. Rhodesia).
(From A. M. Jones, *African Rhythm*, p. 32.)

Mushabangilo basa

Song with clapping

Performers: Men from Ila tribe (N. Rhodesia).
(From A. M. Jones, *African Rhythm*, p. 34.)

Vanwe vhayafunana

(They love one another)

Song with clapping and two drums

Performer: Woman and children from Nuli (Beitbridge, S. Rhodesia). Tape 19: 3.

Wa dana nganga

(He has called for the witchdoctor)

Solosong—Choir

Performers: Children from Cegato (S. Rhodesia).

Tape 30: 7.

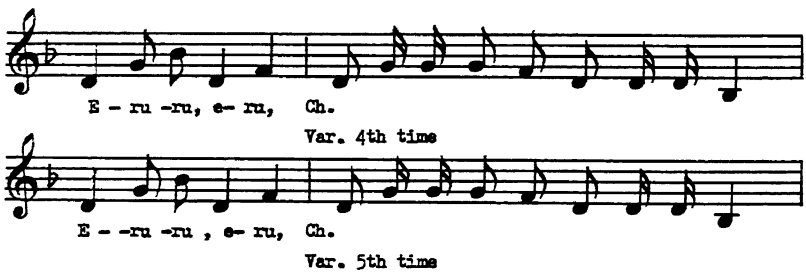
(× from here fourths)

Eru, eru

Lullaby

Performers: Children from Ruvuzhe (Cegato, S. Rhodesia).
Tape 19: 7.

Scale:



Vasikana kanga mapfunde

(The girls are roasting maize to get food)

Solo song—Choir

Performer: Makereni kraal school (Cegato, S. Rhodesia).

Tape 30: II,1.

Ngandirwirei

(Let me fight)

Solo song—Choir

Performer: Makereni kraal school (Cegato, S. Rhodesia).

Tape 30: II, 2.

Text: Solo: Nan´ machena — here are the white dogs.
» mapfumu — » » the spears.
» mashava — » » the red dogs.
Eni ndahaghiva — I have seen (the lion).
Choir: Ngandirwirei — Let me fight.

Ihubo

Solo song—Choir

Performer: Chief Buthelezi's kraal, Mahlabatini (Zululand, S. Africa). Tape 6: 15.

(× between Eflat-E)

The song rises about 1 tone during the performance.

Lukhalaphi uphondo

(Where does the horn sound?)

Performers: Men and women from Godlankomo (Zululand, S. Africa). Tape 2 B: 9.

Mai wokubika sadza wavuya

(She who brews the beer has come)

Performers: School children from Cegato (S. Rhodesia).

Tape 30: I, 8.

Waqala izitha

from the hymn-book of the Church of Nazareth (Shembe) (taken from AMA Lp Tr. 9)

The tune rises a semitone during the singing.

I qhude lo Kusa

from the hymn-book of the Church of Nazareth (Shembe) (taken from AMA Lp Tr. 9)

Ukhula kancane

(You are slowly progressing)

No 175 in the hymn-book of the Shembe sect

Performers: Members of the Shembe sect.
Scale:

Pamatarirano

(At a competition)

Performer: Muketi kraal school (Musume. S. Rhodesia).

Tape 12: 10

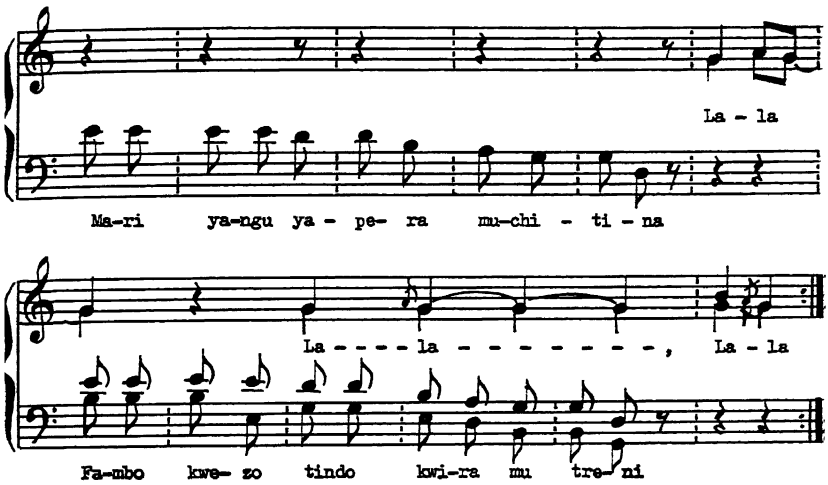
Scale:

Mari yangu yapera muchitina

(I lost my money in the train)

Performer: Muketi kraal school (Musume, S. Rhodesia).

Tape 12: 12



"Finale du Chant des Martyres de l'Uganda"

Composed by *J. Kiwele*, Elisabethville (Belgian Congo).
(Adapted into *"Young people's song"* with words in Zulu by Rev. Nils Joëlson, Vryheid, S. Africa.)

Jesu hambela

No 227 in the Hymn-book of the Evangelical Lutheran Zulu Church.

4. Silungisele,
Jesu, indlela.
Uma yona ibulala,
Kuwe siyanamathela.
Mawusamkele,
Usivulele.

Moya onomusa

No 159 in the Hymn-book of the Evangelical Lutheran Zulu Church.

1. Moya onomusa,
Woza, ududuze,
Ungihole!
Susa konk' okubi,
Phemb' umlilo wakho
Emoyeni:
Ufundis' ulimi lwami
Ukuhlaba amahubo.

African Introitus

on the Sunday of *Quinquagesima* (Esto Mihi) (Heb. 12: 2, Looking unto Jesus) for the Evangelical Lutheran Church of S. Rhodesia

Litany

for the Evangelical Lutheran Church in S. Rhodesia

From part I:

The following 3 models are used:

From part II:

Agnus Dei

of the *Litany*
for the Evangelical Lutheran Church in S. Rhodesia

From part III:

Henry Weman

P: Kristu , mu-ti - - - nzwe - i, C: Kristu, mu-ti - - - nzwe-i
1 & 3: I - - - she, mu-ti-nzwe- re - i vu - ro - mbo
2: Kri - - stu , mu - ti-nzwe-re - i vu - ro - mbo

APPENDIX II

List of Tape Recordings

to which reference has been made above

o

Title	Translation Meaning	Item
Tape no. 5		
1. *Nomthandayo uyombona nyakenye*	Love song of longing (Ingoma dance song)	Solo
2. *Senzeni na zinyane lendlovu*	What have we done, oh, Calf of the Elephant!	»
3. *Umqhubansuku*	A love song	»
4. *Thambo lenyoka*	A song of lament	Composed by Chief Mnyamana
5. *Sihlahla samakhosi*	Love song	Solo
6. *Ngemuka nomoya*	Love song	»
7. *Mayebabo!*	Love song	»
8. *Uyihlahlula mehlo*	A hunting song	Solo-choir
9. *Sesasalebaleni*	Ihubo: ceremonial song	Choir
10. *Wayenowayintabe' shaya*	Love song	Solo
11—12. *Lullabies*	Lullaby	»
13. *Oya, oya*		Recitation
14. *Oguduzayo*	Folk-tale song	Choir
Tape no. 6		
1. *Sesiyozingela we!*	A hunting song We are going out for a hunt	Solo-choir
2. *Wo Nozimbo wabashiy'abantwana*	Nozimbo left her children behind	»
3. *Bikelani lezo*	Young men's song	»
4. *Obaba bashayinganono*	A ceremonial song of the Buthelezi family	»
5. *Uyindlwanembana*	You are of an illfated house (a military song)	»
6. *Eyakho! Siwahlula ngemikhonto*	We defeat them with our spears	»
7. *Ushenge bamalizwe onke*	The whole land hates Shenge	»
8. *Thambo lenyoka*	A song of lament	Solo
9. *Ngaphel'umoya*	Love song	»
10. *Thambo lenyoka*	Song of lament	Solo-choir

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. Ugubu (Makhweyana) (one-stringed bow)	Princess Magogo Buthelezi (daughter of King Dinuzulu)	Language: Zulu Chief Buthelezi's kraal, Zululand. Mahlabatini distr.	1956 16/12	5—1
2. »	»	»	»	5—2
3. »	»	»	»	5—3
4. »	»	»	»	5—4
5. »	»	»	»	5—5
6. »	»	»	»	5—6
7. »	»	»	»	5—7
8. —	Men and women	»	»	5—8
9. —	»	»	»	5—9
10. Ugubu	Magogo Buthelezi	»	»	5—10
11—12. »	»	»	»	5: 11—12
13. —	Chief Buthelezi and his men	»		5—13
14. —	»	»		5—14
1. —	Men and women from Chief Buthelezi's kraal	»	1956 29/12	6—1
2. —	»	»	»	6—2
3. —	»	»	»	6—3
4. —	»	»	»	6—4
5. —	»	»	»	6—5
6. —	»	»	»	6—6
7. —	»	»	»	6—7
8. Ugubu	Magogo Buthelezi	»	»	6—8
9. »	»	»	»	6—9
10. Without instr.	Chief Buthelezi and his men	»	»	6—10

Title	Translation (Meaning	Item
11. *Mayebabo!*	Love song	Solo-choir
12. *Ubuhle bensizwa*		»
13. *Awo! Awo! Ha!*		»
14. *Umhawu' sukesweni*	A song of jubilation	»
15. *Qhamukangaphi?*	Where do you come from?	»
16. *Khuluma ndoda kulentaba*	You man from that hill, speak out!	»
17. *Bayahamba nonyaka abelungu*	Europeans are going away this year.	»
18. *Umnqunu -nje*	"Choral speech"	»
19. *Ngiphuph' umthakathi*	I dreamt of a witch coming	»
20. *Mthaka somara*	Tribal war cry ("Choral-speech")	»
21. *Mthikasunadake*	Tribal war cry in song	»
Tape no. 2 A		
1. *Umchanguzo* Abakababa angibaboni ...	I don't see my father's children	Wedding song Solo-Choir
2. *Isigekle* Yekubaba kasezangigcina	My father will not support me	»
3. *Uyolala edleni?*	What will he eat before going to bed	Play song
4. *Bambulele okababa*	They have murdered my father's child	»
5. *Zingoni zomkhonto, yithi abafo*	The keepers of spears, we are fellows	Spear song
6. *EGoli, ngashiy'izingane yami*	In Johannesburg I left my children	Play song

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
11. Ugubu	Magogo Buthelezi and the people from the kraal	Language: Zulu Chief Buthelezi's kraal, Zululand, Mahlabatini distr.	1956 29/12	6—11
12. »	»	»	»	6—12
13. »	»	»	»	6—13
14. —	Buthelezi-people	»	»	6—14
15. Clapping	Men and women from the Buthelezi kraal	»	»	6—15
16. Sung by young men	»	»	»	6—16
17. —	»	»	»	6—17
18. —	»	»	»	6—18
19. —	»	»	»	6—19
20. —	»	»	»	6—20
21. —	»	»	»	6—21
1. —	Godlankomo singers: Girls: Hambelani Hambile Ntombiyomuntu	Language: Zulu Godlankomo (near Ceza) Mahlabatini district	1956 27/12	2 A—1
2. —	Sifeleni Malukazi Mlotshwa	»	»	2 A—2
3. —	Men: Mkhukhuzi Gxamfaza Mtshefani	»	»	2 A—3
4. Clapping	Ndlondlo Mlotshwa	»	»	2 A—4
5. —	»	»	»	2 A—5
6. Clapping	»	»	»	2 A—6

Title	Translation (Meaning)	Item
Tape no. 2 B		
7. *Bizengapheli ingoma ngayibiza*	Ask for a continuous dance	Play song
8. *Okwabonwa yimi*	What I saw	War song
9. *Lukhalaphi uphondo*	Where does the horn sound	Wedding song
10. *Wemuntu omdala ufunani enganeni?*	What do you want, old man, from a child	Play song
11. *Igugu lami liphelile*	The love for my sweetheart has dwindled	Love song
12. *Langishonela zintaba*	Ye Mountains, the sun is setting	Solo-Choir
Tape no. 1 B		
1. *Ntabangiziboni, ngibona abangane*	I don't see the mountains. I see friends	Play song
2. *Sengiyakhala ngikhalela*	I am sorry for my suitor	Love song
3. *Amadoda anemizi, sasingaxabene nawe*	Men who have homes, we had not quarrelled with you	
4. *We baba we mama uyedela...*	Father, mother pleased is he who ...	Solo song
5. *UNozimbo washiy' abantabami*	Nozimbo deserted my children	Duo
6. *Hhayi wethemba usangalile*	My sweetheart has rejected me	Wedding song
Tape no. 1 A		
7. *Isangoma asilali phansi*	The witchdoctor does not lie down	Izangoma song
8. *Ngema*	I was standing	Izangoma song
9. *Ngesaba izulu nxa liduma*	I fear thunderstorm	»
10. *Wayikhipha isingazi*	You have taken it out unaware	Wedding song
11. *Wongibonela wesilomo*	Convey my greetings to my sweetheart	Love song
12. *Ngiqomisela umfana waseMadaka*	I am making love on behalf of Madaka's boy	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
7. Clapping	Godlankomo singers	Language: Zulu Godlankomo (near Ceza) Mahlabatini district	1956 27/12	2 B—7
8. —	»	»	»	2 B—8
9. Clapping	»	»	»	2 B—9
10. »	»	»	»	2 B—10
11. »	»	»	»	2 B—11
12. —	»	»	»	2 B—12
1. Makhweyana (Ugubu)	Two girls: Gcinindaba Mthethwa Delukwazi Mnyandu	Silanda, Mahlabatini district	1956 28/12	1 B—1
2. »	»	»	»	1 B—2
3. »	»	»	»	1 B—3
4. »	»	»	»	1 B—4
5. —	The two girls	»	»	1 B—5
6. —	»	»	»	1 B—6
7. Clapping	»	»	»	1 A—7
8. »	»	»	»	1 A—8
9. —	Gcinindaba Mthethwa Delukwazi Mnyandu	Language: Zulu Silanda	1956 27/12	1 A—9
10. —	»	»	»	1 A—10
11. Makhweyana	»	»	»	1 A—11
12. »	»		»	1 A—12

Title	Translation (Meaning)	Item
Tape no. 1 A		
1. *Ngudlangudlana gudlu Nongoma*	Nongoma	Play song
2. *Ukalela bani we baba*	Whom do you lament, father	Choir song
3. *Umendo we mama*	Marriage, my mother	Wedding song
4. *Iya we donki*	I am a donkey	»
5. *Ubani osembotsheni?*	Who is at the pass?	Choir song
6. *Walala nendoda wayibambezela*	You have delayed the man by oversleeping	»
Tape no. 3 A		
7. *We muntu omemeza entabeni?*	Is someone shouting in the mountain?	»
8. *We muntu wokuhamba uhambe, dlana isijabane*	Traveller, eat and go, eat porridge	»
9. *Liduma lewuka, sebembanga bembalekela*	It thunders and goes down, they are quarrelling over him and running away from him	Wedding song
10. *Molo Mantaba, ubani obengaphika nelanga?*	Greet Mantaba, who could compete with the sun?	Play song
11. *Ngeze yangifanela mfana kababa*	She could be mine, my brother	Love song
12. *We baba nomama ntabaziyadela*	Father and mother, mountains are pleased	Love song
13. *Gotsu usuthini?*	What do you say, Gotsu?	Play song
Tape no. 19		
1. *Malende*	When drinking beer	Choir
2. *Mabirimise*	Let us go and buy beer!	»
3. *Vanwe ghayafunana*	They love one another	»
4. *Bonyamuhofhe*	They follow flowers	»
5. *Matswala Tsila*	Follow the road	Childrens song
6. *Rineriyahayan'i*	We go home	Choir
7. *Riyalibuwa*	We thank you	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. —	Godlankomo singers: Solo: Ntombiyomuntu Mlotshwa	Godlankomo Mahlabatini district	1956 28/12	1 A—1
2. Makhweyana	Godlankomo singers (see above)	»	»	1 A—2
3. —	»	»	»	1 A—3
4. —	»	»	»	1 A—4
5. —	»	»	»	1 A—5
6. —	»	»	»	1 A—6
7. —	»	»	»	3 A—7
8. —	»	»	»	3 A—8
9. —	»	»	»	3 A—9
10. Clapping	»	»	»	3 A—10
11. Concertina	Mtshefane Mlotshwa	»	»	3 A—11
12. Makhweyana	Hambile Mlotshwa	»	»	3 A—12
13. Clapping	Godlankomo singers	»	»	3 A—13
1. —	Men and women from Samuel's village, Nuli	Language: Venda Samuel's village Nuli, Beitbridge distr.	1957	19—1
2. —	»	»		19—2
3. —	»	»		19—3
4. —	»	»		19—4
5. Clapping	»	»		19—5
6. —	»	»		19—6
7. —	»	»		19—7

S. RHODESIA

Title	Translation (Meaning)	Item
Tape no. 11		
1. *Ndurunduru*	Something interesting is going to happen	Solosong
2. *Zvindigi* Hiya onde. hiya ho	Something immovable fixed	»
3. *Tererangoma* Ore hiye hayiyia	Listen to the song	Choir song
4. *Madongi* Akarira. madongi-we	The donkeys cried	»
5. *Ndashaya unondicho-konya*	There is none to provoke me	Solo-choir
6. *Haruna we!* Haruna we! Chembere dzoridza mupururu	There is nothing Old women will sing	»
7. *Masuture*		Dance song
8. *Machakayire*		»
9. *Nzoto*	A song for baboons	Evening song
10. *Mahobi egudo*	Projecting eyebrow (of baboon)	Solo-choir
11. *Vuya. uvone*	Come and see	Dance song
12. *Zvino moindepi' ko?*	Where are you going now?	Solo-choir
Tape no. 12		
1. *Maiwe. ndini ndisi mwana?*	Am I not a child?	» Threshing song
2. *Mai Jerina*	Jerina's mother	»
3. *Rwiyo rwedande*		Solo
4. *Madigi* Rwiyo rwanditorera mai nababa	The song has taken my mother and father	»
5. *Ndurunduru*	Cf. Tape 11-1	»
6. *Shumba*	The lion	»
7. *Chinokudero chinyi ko?*	What makes you like that?	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. Mbira	Zandasara	Language: Karanga Ruvuzhe, Cegato	1957 21/2	11—1
2. »	»	Chief Mposi (Lemba people)	»	11—2
3. —	Men and women Leader: Shumbaya-maringwa	»	»	11—3
4. Drum	»	»	»	11—4
5. —	Solo: Zinei	»	»	11—5
6. —	The same singers Zinei and the same singers	»	»	11—6
7. 2 drums and 1 horn	Masharu and the same singers	»	»	11—7
8. »	»	»	»	11—8
9. —	Baribari and the same singers	»	»	11—9
10. —	»	»	»	11—10
11. 2 drums	Mapasure and the singers from Chief Mposi's village	»	»	11—11
12. 2 »	The same singers	»	»	11—12
1. 1 drum	Jo and other men	»	»	12—1
2. —	The same singers	»	»	12—2
3. Mbira (See above)	Zandasara	»	»	12—3
4. Mbira	Takura Siziva	Chief Chingoma's village, (Musume distr.)	1957 22/2	12—4
5. »	»	»	»	12—5
6. »	»	»	»	12—6
7. »	»	»	»	12—7

Title	Translation (Meaning)	Item
8. *Macharangwanda* Ndakanga ndofa, vakomana	(Name) I nearly died, boys	Solo
9. *Nhasi pano ticavonana*	Today we shall see each other here	School song (Indigenous)
10. *Pamatarirano*	At a competition	»
11. *Varipi, ko vanenharo?*	Where are those who are quarrelling?	»
12. *Mari yangu yapera muchitina*	I lost my money in the train	»
Tape no. 10		
15. *Kudala ngikutshelile Debora*	I told you long ago, Tibora	»
16. *Kutangisa kweino nyika*	The beginning of this country	»
17. *Chigara mudondo*	Stay in the forest	»
18. *Vakoma, muvana wangengawa*	Elder sister-daughter is courted (by a tsotsi)	»
Tape no. 15		
1. *Jerusarema*	Jerusalem	Solo song
2. *Gwezvipunha*		»
3. *Zvigwagwa*		»
4. *Tuma Ngirozi*	Send angels	Zionist song (Indigenous)
5. *Jesu warivuwa*	We thank Jesus	»
6. *Petrosi*	A song about Peter	»
7. *Jesu tichandoshongana*	Jesus, we shall meet	»
8. *Juda wakavuraya Jesu*	Judas killed Jesus	»
9. *Makanganwa kuchema kwaMaria pakufa kwa-Jesu*	You have forgotten Maria's cry when Jesus died	»
10. *Eru, eru*	Lullaby	Choir song (Indigenous)
11. *Gadzirai*	Prepare	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
8. Mbira	Takura Siziva	Chief Chingoma's village, (Musume distr.)	1957 22/2	12—8
9. Dancing	Muketi kraal School Teacher: Phinias Dube	Language: Karanga Muketi, Musume	1957 21/2	12—9
10. »	»	»	»	12—10
11. »	»	»	»	12—11
12. »	»	»	»	12—12
15. »	Remiti kraal School Teacher: Spector Moyo	Remiti, (Zulu) Musume	»	10—15
16. »	»	»	»	10—16
17. »	»	»	»	10—17
18. »	»	»	»	10—18
1. Civurera and hosho	Chikozho Ndlela	Chingona, Musume	1957 25/2	15—1
2. »	»	»	»	15—2
3. »	»	»	»	15—3
4. Drum and dancing	Men and women belonging to the Zionists	Chief Same's area, Musume	»	15—4
5. »	Leader: Simon Ndhlela	»	»	15—5
6. »	»	»	»	15—6
7. »	»	»	»	15—7
8. »	»	»	»	15—8
9. »	»	»	»	15—9
10. Waving, slow movements with hands and feet	Girls from Musume Teacher's Training School	Musume	»	15—10
11. —	Boys from the same school	»	»	15—11

Title	Translation (Meaning)	Item
12. *Ngombe dzoinda*	The cattle are leaving	Choir song (Indigenous)
13. *Ambuya, chitumba chatsva*	The hut has burnt	»
Tape no. 19		
1. *Malende*	When drinking beer	Choir
2. *Mabirimise*	Let us go and buy beer!	»
3. *Vanwe vhayafunana*	They love one another	»
4. *Bonyamuhofhe*	They follow the flowers	»
5. *Matswala Tsila*	Follow the road	Childrens song
6. *Rineriyahayam'i*	We go home	Choir
7. *Riyaulibuwa*	We thank you	»
7. *Muwana unorira, vakoma*	The child cries, sister	Lullaby
8. *Pururutede*		Herdboy's song
9. *Ndoda kunwa mavuya*	I want to drink because you have come	Song before supper
10. A tune on a one-stringed bow		Chipendani (One-stringed bow)
11. *Another tune on the same instrument*		»
12. *Uyu ndiani?*	Who is this one?	Choir song (imagine birds)
13. *Zvimbigi*	A song sung to the spirits	Solo-choir
14. *Ngaribve mumba mangu*	Sung by a woman, chasing her husband from the hut	
15. *Chipindura!*	"Answer!"	
Tape no. 20		
1. *Ndurunduru*	A song sung to the spirits: "I pray that the spirits might heal my son."	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
12. Waving, slow movements with hands and feet	Boys from the same school	Language: Karanga Musume	1957 25/2	15—12
13. »	Musume school girls	»	»	15—13
1. —	Men and women from Samuel's village, Nuli	Language: Venda Nuli, Beitbridge distr.	»	19—1
2. —	»	»	»	19—2
3. —	»	»	»	19—3
4. —	»	»	»	19—4
5. Clapping	»	»	»	19—5
6. —	»	»	»	19—6
7. —	»	»	»	19—7
7. —	School-girls	Language: Karanga Ruvuzhe, Cegato	1957 13/2	19—7
8. —	Mampongodze Zhou	»	»	19—8
9. —	Laina Zhou	»	»	19—9
10.	Ravengai Zhou	»	»	19—10
11.	»	»	»	19—11
12.	4 school-girls	»	»	19—12
13. 2 mbiras	Men and women, one man dancing	Gwehanga, Musume	1957 14/3	19—13
14. 2 mbiras	»	»	»	19—14
15. 1 mbira	One man dancing	»	»	19—15
1. 2 mbiras	Men and women from Gwehanga	Language: Karanga Gwehanga, Musume distr.	1957 13/2	20—1

Title	Translation (Meaning)	Item
2. *Shangara*	Song after beer drinking "Beer makes us happy"	Solo-choir
3. *Mai vaJerina*	"I cry for my wife, Mai va Jerina. When I think of her, I wish I should die."	»
4. *Matendera*	"We sing as wild turkeys, when they cry in the morning sunshine"	Threshing song
5. A weeding song		Weeding
6. A grinding song		Grinding
7. *Chigwagwa*	"My wife, let us hoe. If we neglect it, we shall have nothing to eat."	Hoeing
8. *Govo rinoswa mupunga*	"The wild cat stamps rice with its tail. Come, let us compete in stamping."	Stamping song
9. *Tema musasa*	A song sung to the spirits. "We are out in the veld. We commend our patient to the spirits."	Solo-choir
10. *Nhamo yavuya*	Calling spirits in time of war. "We appeal our spirits for help."	»
11. *Ngoma dzaMatenda*	A song sung for Chief Matenda. "We sing for Ch. Matenda."	»
12.		

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
2. 2 drums, rattle	Men and women from Gwehanga	Language: Karanga Gwehanga, Musume distr.	1957 13/2	20—2
3.	»	»	»	20—3
4.	»	»	»	20—4
5.	»	»	»	20—5
6.	Two women	»	»	20—6
7.	Men and women	»	»	20—7
8.	»	»	»	20—8
9. 2 mbiras	»	»	»	20—9
10. 2 mbiras	Men and women from Gwehanga	Language: Karanga Gwehanga village, Musume distr.	»	20—10
11. »	»	»	»	20—11
12. Tuning of the mbira			»	20—12

TANGANYIKA

Title	Translation (Meaning)	Item
Tape no. 21		
1. *Olyega nota omu banki*	Spend money, but save some of it in the bank.	Solo-choir
2. *Ekyana kyange Nyamunyaga*	My healthy child, Nyamanyaga	»
3. *Mwana mwana Busilika*	You little child, Busilika	»
4. *Okunile ekyoyebembeize*	You must respect what you have in front of you	Solo
5. *Owa Kashaka na Gera*	A child of Kashaka and Gera	»
6. *Owa Sukula Midolo*	A Middle School boy	»
7. *Nkamulibata ntamuboine*	I trod on her, because I did not see her	»
8. *Mama ngende*	Let me go, mother	»
9. *Mama Lyamwani*	Dear mother	»
10. *Kasinge waitu ngende*	Thank you, sir, for allowing me to go	»
11. *Emondo yagela*	Emondo has run away.	Wedding song to the bride
12. *Mukuru wengemu nowa?*	Who is the owner of the plantation?	Solo-choir
13. *Hulila muyole*	Listen, bride.	»
14. *Olamanya iwe Katamanya*	Please, understand and know you who does not know	»
15. *Nkulukumbi*	Nkulukumbi (the name of a woman)	Wedding song
16. *Kanyawela nayela*	Kanyawela is as white as milk	
Tape no. 22		
1. *Abahyoza batere ngoma*	Hyoza, beat the alarm-drum	Solo
2.	About the Chief Kahigi and his ruling the chiefdom	»
3.	About the death of the Chief Ruhinda	»
4.	About a married couple quarrelling	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. —	Ndolage Nursing Training School	Ndolage, Bukoba distr.	1957 7/4	21—1
2. —	»	Language: Haya	»	21—2
3. Clapping	»	»	»	21—3
4. Endingidi (one-stringed "violin". Interesting scale)	John Bubelwa	»	»	21—4
5. »	»	»	»	21—5
6. »	»	»	»	21—6
7. »	»	»	»	21—7
8. Eigubuli (one-stringed bow)	Matia Kabirigi	»	»	21—8
9. »	»	Rundi	»	21—9
10. »	»	»	»	21—10
11. —	A group of 20 women	»	»	21—11
12. —	»	Language: Haya Ndolage, Bukoba distr.	»	21—12
13. —	»	»	»	21—13
14. Clapping	»	»	»	21—14
15. »	»	»	»	21—15
16. —	»	»	»	21—16
1. 7-stringed enanga	Tadeo Tibakya	Bubuya village Bukoba	1957 8/4	22—1
2. »	»	»	»	22—2
3. 7-stringed enanga	Lazaro Lugumama and 3 men	Buganda village	»	22—3
4. »	Tadeo Tibakya and 3 men	Bubuya village	»	22—4

Title	Translation (Meaning)	Item
5.	A marriage song	Solo
6. *Muvije baKristo inywena*	Come, ye Christians	Christian hymn
7. *Ayanga obumoi*	He who refuses co-operation	Song when digging and planting
8. *Kuhenja ensenene*	Song when picking grasshoppers	
9. *Omukungu agye Bulaya*	Let the headman go	Choir
Tape no. 23		
1. *Kuli ni nkaha?*	Where is that place?	School-song
2. *Buhaya kora*	Haya, you most work	»
3. *Iwe mwana sho nowa?*	You child, who is your father?	»
4. *Nimugyaha inywe bana?*	Where are you going, children?	»
5. *Omubara gw'omukama* (The chief's drum)	To announce the arrival of the Chief	»
6. *Amayaga* (Dance for men)	A dance of joy	»
7. *Eirongo*	When twins are borne	»
8. *Ngoma yembandwa* (The drum of the diviner)	The diviner, when possessed by a spirit	»
9. *Ngoma yehururu* (The drum of appeal)	To call people for a special task	Choir
10. *Ngoma yekanisa*	When calling to Sunday service	»
11. *Orwogir'oti: Nkesiga*	When you say: I believe	Christian hymn (Haya-Hymn-book No. 77)
12. *Kamponder' Omukama*	Let me follow the Lord	Christian hymn (No. 78)
13. *Humura muzana*	Rest, my maid-servant	Lullaby (Europ. infl.)
14. *Abana aba Kigarama, mwije tuhoye*	Children from Kigarama, come and sing	(Europ. infl.)
15. *Omutoro*	The "Spear-dance"	A dance for the Chief

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
5. Drum and clapping	Teonesti Kaijunga	Mabale village	1957 8/4	22—5
6. —	Samuel and Yustus (workers at Ndolage)	Ndolage	»	22—6
7. —	Women from Bushagara village	Language: Haya	1957 7/4	22—7
8. Clapping	»	»	»	22—8
9. —	Men from Bukira village	Ndolage, Bukoba	»	22—9
1.	Kikukwe Primary School	Kigarama, Bukoba distr.	1957 10/4	23—1
2.	»	»	»	23—2
3.	»	»	»	23—3
4.	»	»	»	23—4
5. 1 drum	»	»	»	23—5
6. 2 drums and clapping	»	»	»	23—6
7. —	»	»	»	23—7
8. —	»	»	»	23—8
9. —	»	»	»	23—9
10. —	»	»	»	23—10
11. —	Kigarama Middle School	»	»	23—11
12. —	»	»	»	23—12
13. —	»	»	»	23—13
14. —	»	»	»	23—14
15. 1 drum	»	»	»	23—15

Title	Translation (Meaning)	Item
16. *Omuhigi* (The hunter)	Signal after succesful hunting	Hunting song
17. *Kalemera, Kalemera*	Ballad about Kalemera, once the chief of Kianja	Choir
18. *Nataho Kyasha*	I am offering Kyasha (name of cow)	Solo-choir
19. *Kiza, Kiza*	(Name of a girl) A girl to be married by a chief	»
20. *Wambwa, wambwa*	Funny story about animals, eating as human beings	»
21. *Olwotem'omuti Ngeye*	When you cut down the tree Ngeye. Klan song, Ngeye being the klan tree	»
22. *Iwe omushaija alikulisa ente*	The man who is herding cattle	»
23. *Olachumit'endondo*	You will play nanga	Choir
24. *Lubamba* (Paramount-chief)	Song discussing the need for a paramount-chief for the Haya tribe	Solo-choir
Tape no. 24		
1. *Omutono gwa Noeli*	Luce 2: 10	A welcomesong to the child Jesus
2. *Gabira Omukama*	Malaki 3: 10	Epistle-singing
3. *Halelnya, tuhoye Jesu yahimbuka*	Let us praise Jesus for his resurrection	Christian hymn
4. *Tusingize, Hosiana*	Revelations 19: 3–5	»
5. *Leb'Omukama Omulokozi wawe*	Behold the Lord, vour Saviour	»
6. *Abana ba Kashumbililo mushemererwe*	Greeting-song Children of Kashumbililo rejoice	Choir

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
16. 1 horn	Kigarama Middle School	Language: Haya Bukoba distr.	1957 10/4	23—16
17. 1 drum and clapping	Lyamahoro Middle School	Lyamahoro Bukoba distr.	1957 11/4	23—17
18. Clapping	»	»	»	23—18
19. 1 drum	Lyamahoro Middle School	Language: Haya Lyamahoro, Bukoba distr.	»	23—19
20. —	»	»	»	23—20
21. 1 drum and clapping	Leader: Augustin Mushumba	»	»	23—21
22. »	»	»	»	23—22
23. »	»	»	»	23—23
24. —	Leader: Johansen Michael	»	»	23—24
1. Tune: (African) Singing of birds	Ernest Kalembo and his son	Language: Haya Kashumbililo parish	1957 12/4	24—1
2.	»	Bukoba distr.	»	24—2
3. —	Baptism class from Kashumbililo parish	»	»	24—3
4. —	E. Kalembo and his sons	»	»	24—4
5. —	Part of congregation	»	»	24—5
6. —	Children in Kashumbililo Primary School	»	»	24—6

Title	Translation (Meaning)	Item
7. *Ballad*	History of Kyakachwenganga	Solo
8. *Kalemera natwala*	About the reign of Chief Kalemera (When Kalemera had been crowned)	»
9. *Gosha bebe*	Where do you live	Choir
10. *Nankaya nkima*	To be engaged	Solo-choir
11. *Ngeni ngwana wano*	Stranger, my son	»
12. *Hanga mukabashishi*		» (Europ. idiom)
13. *Umwe ruvelinka*	Beautiful cow	»
14. *Henjerela ensenene*	Picking up grasshoppers	Solo-choir (orig.)
15. *Abagonz'emeli*	Those who wish to see a steamer	»
16. *Yayangile muleke*	He has refused—leave him	Tribal dance tune
17. *Sara yange shurula*	Sara, open	»
18. *Njwang' eyaTuju*	Njwanga, daughter of Tuju	Solo-choir
19. *Muka musai nyangeta*	How beautiful you are	Solo
20. *Nayagesaba*	I am going to the forest	»
Tape no. 25		
1. *Iwe Kabembe, Kabembe*	A song about a girl and a bird	Solo-choir
2. *Ingwe bana bomushule*	Children's prophecy	»
3. *Nsenene nsenene*	A song about grasshoppers	»
4. *Emondo, Emondo*	A song about a serval-cat	»
5. *Olyega nota omu banki*	Spend money, but save some of it in the bank	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
7. Enanga	Leopold Kishwa	Language: Haya Kashumbililo parish Bukoba distr.	1957 12/4	24—7
8. »	»	»	»	24—8
9. Clapping	Katoke T. Training School Tribe: Sukuma	Language: Sukuma Katoke, Bukoba distr., Sukuma	»	24—9
10. —	»	»	»	24—10
11. Clapping	»	»	»	24—11
12. »	Tribe: Wahangaza	Katoke, Bukoba distr., Hangaza	»	24—12
13. »	»	»	»	24—13
14. »	Tribe: Buhaya (Karagwe)	Katoke, Bukoba distr., Haya	»	24—14
15. »	»	»	»	24—15
16. »	»	»	»	24—16
17. »	»	»	»	24—17
18. »	»	»	»	24—18
19. —	Kainda: Mvuli tribe	Katoke, Bukoba distr.	»	24—19
20. —	Silas Robi: Mkulya tribe	»	»	24—20
1. —	Kashasha Girls Middle School Leader:	Language: Haya Kashasha	1957 20/4	25—1
2. —	Richard Mutembei	Bukoba distr.	»	25—2
3. —	»	»	»	25—3
4. »	Leader: Katheline Bilindaya	»	»	25—4
5. Drum and enyinba	Kashasha girls	»	»	25—5

Title	Translation (Meaning)	Item
6. *Kanyawera oyera*	Kanyawera, you are as white as milk	Solo-choir
7. *Olamanga mugole*	Take care, you bride	»
8. *Omwilungu tuhigayoki*	What are we seeking in the wilderness	»
9. *Bwana Jesu*	Lord Jesus, you have suffered	»
10. *Leba Omukama Omulokozi wawe*	Behold the Lord, your Saviour	»
11. *Amekuja Mwokozi*	The Saviour has come	»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
6. —	Leader: Katheline Bilindaya	Bukoba distr.	1957 20/4	25—6
7. —	Leader: Elika Kahema	»	»	25—7
8. —	»	»	»	25—8
9. Good Friday hymn	Kashasha girls	Bukoba distr. Swahili	»	25—9
10. Christian hymn	»	Bukoba distr. Haya	»	25—10
11. »	»	Bukoba distr. Swahili	»	25—11

NIGERIA

Title	Translation (Meaning)	Item
Tape no. 29 *New Hymns* Methodist Hymn-book "M'AYÒ—KUN":		
1. No 6 in the Hymn-book	The word of God	Hymn (unison) African tune
2. No 21	We should be holy, pure	»
3. No 18	Pass me not by, Saviour	» (men)
4. No 17	All the world, exalt Jesus	»
5. No 16	Today has gone, the night approaches	»
6. No 5	There is no other friend like Jesus	»
NB!: These tunes from Nigeria have been given new words in *Zulu* (by Rev. Nils Joëlson, Vryheid).	No 17: Nkosi sifika kuwena No 5: Sesihlabelela	

N. RHODESIA

7. Gloria in excelsis	"Gloria" in the Mass	Unison

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. Organ European (modern) accompaniment	A group of young men and girls from Methodist Church	Language: Yoruba Lagos, Nigeria	1957	29—1
2. Drums	»	»		29—2
3. —	»	»		29—3
4. Organ	»	»		29—4
5. »	»	»		20—5
6. »	»	»		29—6
Harmonized for 4-part singing by K. T. Bergman (Cegato, S. Rhodesia)	Could be used in S. Africa and part of S. Rhodesia			
7. — Composed by Rev. A. M. Jones	A group of young men	St Mark's College, Mapanda		29—7

BELGIAN CONGO

Title	Translation (Meaning)	Item
Tape no. 22		
1. *Messe "Bantoue"*	Messe	Choir
Kyrie		
Gloria		
Credo		
Sanctus		
Agnus Dei		
2 a: *Makasa a leza*		Relig. songs (indigenous)
b: *Bului Buno Bukatampe*		»
c: *Shi ina iya Yehova*		»
d: Drumming		Drumming (no words)
e: *Dyadi Dilobe*		Choir
f: *Yesu wafuile*		» (Europ.)
g: *Mwine Nazala*		»
3. *Ya Baba yetu Benedicte*		Choir
4. *Kahunge*		»
5. *Tunkanga*		»
6. *Kalombo*		»
7. *Tshilombo wa mujinga*		»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. Drums	Chanteurs à la Croix de cuivre Direction: The composer Joseph Kiwele	Lang.: Latin S:t Jean Elisabethville	1957	22—1
2. Choir and drums	Congo Evangélistic Mission	Kabongo Tribe: Baluba		22—2 a
»	»	»		22—2 b
»	»	»		22—2 c
Drums	»	»		22—2 d
»	»	»		22—2 e
»	»	»		22—2 f
	»	»		22—2 g
3. —	Chanteurs à la Croix de cuivre Leader: J. Kiwele	S:t Jean Elisabethville		22—3
4. Xylophones	Kapapilo and his ensemble	Sandoa		22—4
5. —	Samuel Kumvimba and a Baluba group	Kabongo		22—5
6.	A Baluba group	Tribe: Baluba		
7. —	»	»		22—6
		»		22—7
		Kanda		

S. RHODESIA

Title	Translation (Meaning)	Item
Tape no. 13		
New Church Music		
1. *Eveningprayer* (Vesper)		
a) Vanhu citendai Wedenga		Hymn no 82 (Hymnbook of the Ev.-Luth.
b) Confession-*Kyrie* Absolution	O Lord, have mercy upon us: Old trad. (unisono)	Ch. of S. Rhodesia)
c) Responses	O God, make haste to help us	4-part rec.
d) Psalm 23	Afr. psalm-tune	Unisono-4 part song
e) Text-reading		
f) Nezita rashe Yesu	Hymn	Hymn No 46
g) Magnificat	My soul doth magnify the Lord	Choir
h) Salutatio	The Lord be with you	Responses
i) Prayers		
j) Benedicamus	New tune	»
k) Benediction-Amen		
2. *Evening-Prayer* (The same order)		The same
3. *Morning-Prayer* (Laudes) The same order. Responses according to Laudes		
Psalm 121	New tune	
Benedictus	»	
4. *Introitus* on the Sunday of Repentance: *Tarirai kuna Jesu*		Introitus built on an African tune
5. The same as above		
6. Introitus for the Sundays of Lent: *Dai Imi, Jehova*		»

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. 4-part song	Musume T. Tr. School-Choir Off.: Rev. Nils Sköld Conductor: Henry Weman	Lang.: Karanga Musume, S. Rh.	1957	13—1
» Unison-4 part song accord. to the VIII. mode 4-part song				
»				
2.	Conductor: Henry Weman Off.: Bishop A. Albrektson	»		13—2
3.				13—3
Unison-4 part song	»	»		
4. Unison and 4 part song	»	»		13—4
5.				13—5
6. »	»	»		13—6

Title	Translation (Meaning)	Item
Tape no. 14		
New Church Music		
1. *Litany*	The Litany	Responses in
Bwizana raMwari	(built on an African tune)	unison
Kyrie	Agnus Dei (new)	4-part song
	Kyrie (new)	»
2. *Music for the Sunday service*		
Kyrie 1 and Kyrie 2	According to old trad.	Unison
Mutsene	Sanctus (new)	»
Bwizana raMwari I	Agnus Dei (new)	»
» » II	»	»
» » II	»	»
Ngativonge	Benedicamus (new)	4-part song
3. Ithemba labase Africa (New words in zulu by rev. Nils Joëlson, Vryheid)	Ye People in Africa	» Processional song
4. Song course in Mnene	Hymns, psalms, responses used in various services	
5. Mnene Song Festival	Morning- and Evening-services. New tunes used in the Mass	
6. Ordinary Sunday service	New Introitus, all tunes in the Service new. new Litany	

Accompaniment	Performer	Language Place	Date	Reg. & Tape No
1. —	Musume's Teacher Training School	S. Rhodesia Language: Karanga Musume	1957 25/2	14—1
2.				14—2
Organ	»	»		
Without organ				
»				
»				
3. Drums	»	»		
	Comp. by J. Kiwele, Elisabethville (Belg. Congo)			
4.	Choir: Song-Course	Mnene	27/2 3/3	14—16
5.	» and the Musume-Choir	»	3/3	14—17
6.	»	»		14—18

*

BIBLIOGRAPHY

Allen, R., *Missionary Methods: St. Paul's or Ours?* London 1912.

Asamoa, E. A., *'The Christian Church and African Heritage'*, International Review of Missions, 1955.

Basile, Frère, *Aux Rythmes des Tambours*, Montréal 1949.

— *'The Dilemma of Bantu Church Music'*, African Music Society Newsletter 1957.

Bekkum, W. van, *'The Missionary Potential of the Liturgy'*, Worldmission 1957, Vol. 8, No. 1.

Bell, G., *'Liturgie und Mission'*, Lutherisches Missions-Jahrbuch 1958.

Bemba, S., *'L'évolution de la Musique Congolaise'*, Liaison, 1957.

Bansisa, Y., *'Music in Africa'*, Uganda Journal, vol. IV 1936.

Birkeli, F., *'The Growing Church'*, Lutheran World, 1955, II, No. 3.

— *'Fra misjon till Kirke'*, Norsk Tidskrift for Misjon, 1957, 3.

Blacking, J., *'Some Notes on a Theory of African Rhythm'*, AMS Newsletter, 1955.

— *'Eight Flute Tunes from Butembo, East Belgian Congo'*, AMS Newsletter, 1955.

— *J. Osborn Awards 1952*, Transcriptions, International Library of African Music, Roodepoort (manuscript).

Bobb, D. F., *'Impressions of the Congo Protestant Council Conference'*, Congo Mission News, 1958.

Bose, F., *Musikalische Völkerkunde*, Atlantis Musikbücherei, 1953.

Bovignes, O. de, *'Les Dances Nègres'*, AMS Newsletter 1952.

— *'La Musique Indigène au Congo Belge'*, AMS Newsletter 1952.

Bryant, A. T., *Olden Times in Zululand and Natal*, London 1929.

— *Zulu-English Dictionary*, Pietermaritzburg, 1910.

Bulletin des Missions, Vol. VI, No. 1, 1958, Belgium, *Report from the Third International Congress of Sacred Music.*

Bullock, C., *The Mashona and the Matabele*, Cape Town and Johannesburg, 1950.

Buvarp, H., *'Liturgy and Church Music in the Younger Churches'*, (manuscript) Oslo, 1958.

— *'Musikk i gassisk gudstjeneste'*, Norsk Tidskrift for Misjon, 1950.

Carrington, J. F., *Talking Drums of Africa*, London 1959.

Daniélou, J., *Le Mystère du Salut des Nations*, Paris 1948.

Davies, H., and Shepherd, R. H. W., *South African Missions 1800–1950*, London 1954.

Diehl, C.-G., *'Missionären och den inhemska kulturen'*, Svensk Missionstidskrift 1954 no. 2.

Ehrensperger, H., *'The Drama'*, The Christian Literature Society for India, 1953.

Emsheimer, E., *'Zur Ideologie der lappischen Zaubertrommel'*, Ethnos, Stockholm 1944.
— *'A Lapp musical instrument'*, Ethnos, Stockholm 1947.
— *'Primitiv musik'*, Sohlmans Musiklexikon, Stockholm 1952.
Ghebo, Ph., *'The indigenous Gold Coast Music'*, AMS Newsletter 1952.
— *'Music of the Gold Coast'*, AMS Newsletter 1954.
Gibbs, M. E., *'Christian and Hindu Festivals'*, National Christian Council Review, Nov. 1958.
Giorgetti, F., *Missions*, AMS 1955, no. 2.
Groven, E., *Eskimomelodier fra Alaska*, Studier av tonesystemer og rytmer, Oslo 1955 (stencil).
Handbook on Race Relations in S. Africa (ed. E. Hellmann), London 1949.
Herzog, G., *'Speech Melody and Primitive Music'*, Musical Quarterly, Vol. XX, 1934.
Holth, S., *'Misjonsforkynnelse og Misjonsstrategi'*, NTM 1958, 3.
Hornbostel, E. M. von, *African Negro Music*, International Institute of African Languages and Culture, Memorandum IV, London 1928.
Hunter, M., *Reaction to Conquest*, London 1936.
Hürtgen, B., *Sakraler Tanz*, Zeitschrift für Missions- und Religionswissenschaft, 1957, No. 3.
Jans, P., *'Essai de Musique Religieuse pour Indigènes dans le Vicariat Apostolique de Coquilhatville'*, Aequatoria, No. 1, 1956.
Jones, A. M., *Hymns for the African*, 1931. The Rhodes-Livingstone Museum, Livingstone, N. Rhodesia.
— *The Music Makers*, London 1948.
— *African Music in N. Rhodesia and Some Other Places*, 1949, The Rhodes-Livingstone Museum.
— *'African Music'*, African Affairs, Vol. 48, 1949.
Jones, A. M., and Kombe, L., *The Icila Dance*, 1952, AMS, Roodepoort, S. Africa.
Jones, A. M., *'Hymns for the African'*, AMS Newsletter 1953.
— *African Rhythm*, Africa, XXIV, 1954.
— *'East and West, North and South'*, AMS Newsletter 1954.
— *African Rhythm*, International African Institute, Memorandum 1955.
— *'Hymns for the African'*, Books for Africa, Vol. 27 nrs. 3, 4 1957, Vol. 28, nos. 1, 3 1958.
— *Studies in African Music*, vol. I: Text, vol. II: Music, London 1959.
Kirby, P. R., *'Some Problems of Primitive Harmony and Polyphony with special reference to Bantu practice'*, S. African Journal of Science, vol. XXII, 1926.
— *'The Reed-flute Ensembles of S. Africa'*, Journal of the Royal Anthropological Institute, London 1933.
— *The Musical Instruments of the Native Races of S. Africa*, London 1934.
— *'Indigenous Music'*, Handbook on Race Relations in S. Africa, Ch. XXIX, 1949.
— *'Primitive Music'*, Grove's Dictionary, London 1954.

Kraemer, H., *The Christian Message in a non-Christian World*, London 1956.
Krige, E. Jensen, *The Social System of the Zulus*, London 1950.
Kunst, J., *Musicologica*, Indisch Instituut, Amsterdam 1950.
— *Ethno-Musicology*, Amsterdam 1955.
Kuper, H., Hughes, A. J. B., and Velsen, J. van, *The Shona and Ndebele of S. Rhodesia*, International African Inst., London 1955.
Kyagambiddwa, J., *African Music from the Source of the Nile*, New York, 1955.
Lachmann, R., *'Die Musik der aussereuropäischen Natur- und Kulturvölker'*, Handbuch der Musikwissenschaft, Potsdam 1932.
Laman, K. E., *The Musical Accent or Intonation in the Congo Language*, Stockholm 1922.
Longmore, L., *'Music and Song among Bantu People'*, AMS Newsletter 1953.
Louw, J. K., *'The Use of African Music in the Church'*, AMS Newsletter, 1956.
Marfurt, L., *Musik in Afrika*, München 1957.
Moor, A. P., *'Oriental Music'*, The International Cyclopedia of Music and Musicians, New York, 1946.
Musgrove, F., *'Education and the Culture concept'*, Africa, vol. XXIII, 1953.
Neill, S. C., *The Unfinished Task*, London 1957.
Ngubane, S., *'Music North of the Limpopo'*, AMS Newsletter 1948.
Nketia, J. H., *'The Contribution of African Culture to Christian Worship'*, Report of the All-African Church Congress at Ibadan, International Review of Missions, vol. XLVIII, 1958.
Norlind, T., *Musikinstrumentens historia*, Stockholm 1941.
Ohm, Th., *'Die Stammesreligionen im südlichen Tanganyika-Territorium'*, Zeitschrift für Missions- und Religionswissenschaft 1957, Heft 5.
Palmer, S., *Utanför den stängda porten*, Uppsala 1954.
Uppsala 1954.
Papal Encyclical 1955, *Musicae Sacrae Disciplina*, Herder-Korrespondenz, Juni 1956.
Parrinder, E. G., *'Music in West African Churches'*, AMS Newsletter 1956.
Pepper, H., *'Traditional Music of the Vili'*, Africa, Vol. XXI, 1951.
Philips, T. K. E., *Yoruba Music, The Blending of Speech and Song in West African Music*, AMS, Johannesburg 1953.
Report from the International Missionary Conference at Willingen, 1952.
Risari, P., *'Musique congolaise de demain'*, Voix du Congolais, Nov. 1953.
Ritter, A., *Shaka Zulu*, Edinburgh, 1955.
Rycroft, J., *Linguistic and Melodic Interaction in Zulu Language*, Lecture, London 1958 (manuscript).
Sachs, C., *Handbuch der Musikinstrumentenkunde*, Leipzig, 1920.
Sandilands, A., *'Making Hymns in Africa'*, Books for Africa, Vol. 25, no. 1, 1955.
Schapera, I., *A Handbook of Tswana Law and Custom*, London 1955.
— *'The Tswana'*, International African Inst., 1953.
— *Western Civilization and the Native Races of S. Africa*, London 1934.
Schlosser, K., *Eingeborenenkirchen in Süd- und Südwest-Afrika*, Kiel 1958.

Scott, R. B. Y., *The Psalms as Christian Praise*, World Christian Books. London 1958.

Shaffer, J., *'Experiments in Indigenous Church Music among the Batela'*. AMS Newsletter 1956.

Sheddick, V. G. J., *'The Southern Sotho'*, Ethnographic Survey of Africa. International African Inst., London 1953.

Shropshire, D. W. T., *The Church and Primitive People*. London 1938.

Sicard, H. von, *'The Ancient East African Drum'*, Ethnos. Stockholm 1942.

Smith, E. W., *The Shrine of a People's Soul*, London 1929.

Smith, F., *'Music Should be Native too'*, Worldmission, 1957, Vol. 8, No. 4.

Smith, M. G., *'The Social Meaning and Function of the Hausa Praising'*. Africa. Vol. XXVII, Jan. 1957.

Sowande, F., *'African Music'*, Africa 1954.

Steytler, J. G., *Educational Adaptations with references to African village schools* (Mkhoma, Nyasaland), London 1939.

Subhamani, P. D., *Lyrics, in Ways of Evangelism*, The Christian Literature Society for India, 1953.

Sundkler, B., *Bantu Prophets in South Africa*, London 1948.

— *Ung kyrka i Tanganjika*, Stockholm 1948.

— *The Church and its Environment*, Lutheran World, 1955, II, No. 3.

— *'The Concept of Christianity in the African Independent Churches'*. Seminar Programme, University of Natal, 1958.

— *'Svart Messias och Vite Krist'*, Svensk Tidskrift för Missionsforskning 1959, no. 2.

Svensson, S. E., *'Studier i Eskimåmusikens Intervallförråd och Tonalitet'*, Svensk Tidskrift för Musikforskning, 1956.

Syllabus for the Schools in S. Rhodesia, 1957.

Söderberg, B., *Les Instruments de Musique au Bas-Congo et dans les Regions Avoisinantes*, Stockholm 1956.

Thibangu, T., *Comment assumer dans l'Église le chant et l'art choréographique africains'*, Rythmes du Monde, 1958.

Tiliander, B., *'Kristet gudstjänstliv i indisk miljö'*. Svensk Missionstidskrift nr 3 1955.

Tracey, H., *Lalela Zulu*, Johannesburg 1948.

— *Ngoma*, London 1948.

— *Chopi Musicians*, London 1948.

— *African Dances of The Witwatersrand Gold Mines*, AMS, Johannesburg, 1952.

— *'Short survey of S. African Folk-music'*, AMS Newsletter 1953.

— *'The Social Role of African Music'*, African Affairs, Vol. 53, 1954.

— *'Towards an Assessment of African Scales'*, AMS Newsletter 1958.

Trowell, M., and Wachsmann, K. P., *Tribal Crafts of Uganda*, London 1953.

Utermöhlen, R., *'Resemblances and Differences in the Liturgical Orders of the Evangelical Lutheran Churches'*, Lecture in Oslo, 1958 (manuscript).

Vilakazi, B. W., *'The Conceptions and Development of Poetry in Zulu'*, Bantu Studies, 1938.

Wachsmann, K. P., *Musicology in Uganda*, Journal of the Royal Anthrop. Inst., LXXXIII, 1953.
Warren, M. A. C., *Den vesterlandske misjonær i et Afrika og Asia i opprör mot Vesten*, Nordisk Misjonstidskrift 1957, No. 3.
Weman, H., *Afrikansk musik för kyrkan och missionsarbetet*, Svensk Missionstidskrift, 1956, No. 1.
— *En ny sång*, Julhälsning till församlingarna i Ärkestiftet, Uppsala 1957.
Westphal, E., *'Linguistics and the African Music Research'*, AMS Newsletter 1948.
Whyte, H., *'Types of Ibo Music'*, Nigerian Field, Oct. 1953.

African hymn-books:

South Africa and Basutoland:
Koli' A. Malla by M. L. Maile, Morija, Basutoland, 1947.
Lifela tsa Bakristi, Maseru, Basutoland, Rome 1947.
Melodi le Lithallere tsa Afrika by J. P. Mohapeloa, Morija, Basutoland, 1945.
Incwadi Yokuhlabelela yeBandla Lamaluthere, The Evangelical Lutheran Zulu Church, Durban 1956.
Incwadi Yemikhuleko, Mariannhill, Natal, 1955.
Inkonzo Yebandla Lamaluthere, The co-operating Lutheran Churches in Zululand, Copenhagen 1957.
Amaculo Abantwana, The Lutheran Publishing House, Durban (stencil).
An African Song-Book for use in African Schools by C. W. M. Gibbins, 1946.
Overseas, a Book of Songs for The British Commonwealth and Empire, London 1948.
Let's sing, Songs, Hymns and Airs from Oversea, London 1953.
Izihlabelelo za Manazaretha, ed. by J. G. Shembe, Durban 1940.

Southern Rhodesia:
Nziyo tswa dzeKereke, The Evangelical Lutheran Church of S. Rhodesia. ed. by H. von Sicard, Belingwe 1930.
Nziyo, The Morgenster Mission, 1949.
Chirayiro Chashe ne Litania, The Evangelical Lutheran Church of S. Rhodesia, ed. by T. Bergman, Cegato (stencil).
Muimbirirwe pamupiriro mukuru nesondo, ed. by T. Bergman (stencil).
Tengezano, Litania etc., ed. by T. Bergman (stencil).
Imbirai, Hymns for The Ev. Luth. Church of S. Rhodesia, ed. by T. Bergman.

Northern Rhodesia:
Mupiriro, Salisbury.
Songs for Fun, by A. M. Jones and G. T. F. Fiennes, Mapanza 1943.

Tanganyika:
The Nyakato Song Book, ed. by E. B. Kibira. Nyakato 1948.
Liturgia ga Umoja, The Evangelical Lutheran Church of Buhaya, ed. by B. Wiking, Kigarama 1957 (stencil).
Empoga, Evangelical Hymns in the Haya language. Lushoto, 1953.

Nigeria:
M'ayò-Kun, Hymn-book for S. Judes' Church, ed. by A. T. Ola Olude, Ebutemeta, Lagos.

I Uppsala Universitets Årsskrift ha utkommit:

Breitholtz, L., Studier i operan Gustaf Wasa. (Etudes sur la genèse de l'opéra Gustaf Wasa.) 1954. *8 kr.*

Davidsson, Å., Musikbibliographische Beiträge. 1954. *11 kr.*

Engländer, R., Die Dresdner Instrumentalmusik in der Zeit der Wiener Klassik. 1956. *16: 50.*

Moberg, C.-A., En svensk Johannespassion från stormaktstiden. 1941. *1 kr.*

——, Från kyrko- och hovmusik till offentlig konsert. Studier i stormaktstidens svenska musikhistoria. 1942. *6 kr.*

——, Äkthetsfrågor i Mozarts Rekviem. 1960. *6 kr.*

Walin, S., Kungl. Svenska Musikaliska Akademien. Förhistoria, första stadgar och instiftande. 1945. *6 kr.*

Weman, H., African music and the church in Africa. 1960. *27 kr.*

Pris kr. 27: —

UPPSALA 1960
APPELBERGS BOKTRYCKERI AB